WARREN MAGAZINE

NEW STAR WARS PRODUCTS! Page 71

FAMOUS MONSTERS #143

58380-8 $1.25

FAMOUS MONSTERS

MAY 1978

CLOSE ENCOUNTERS!

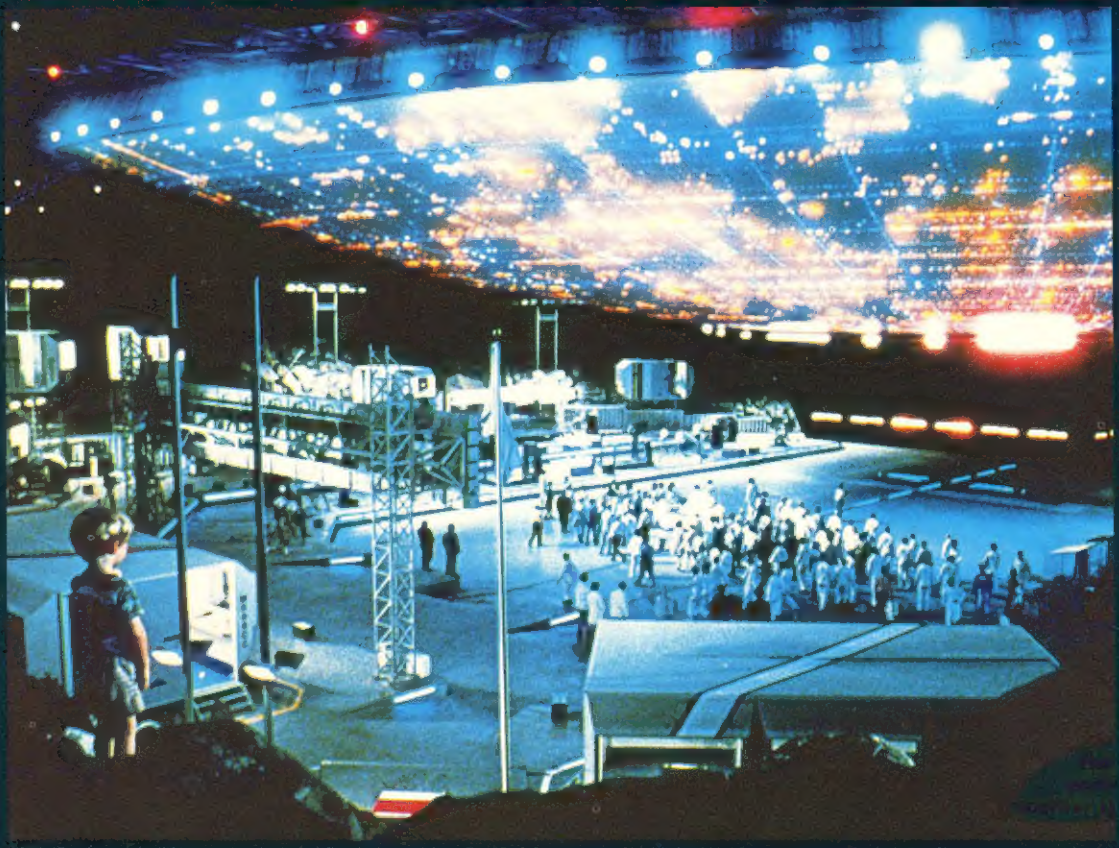
ALIEN HORRORS!

STARCRASH FLASH!

MACABRE MUMMY!

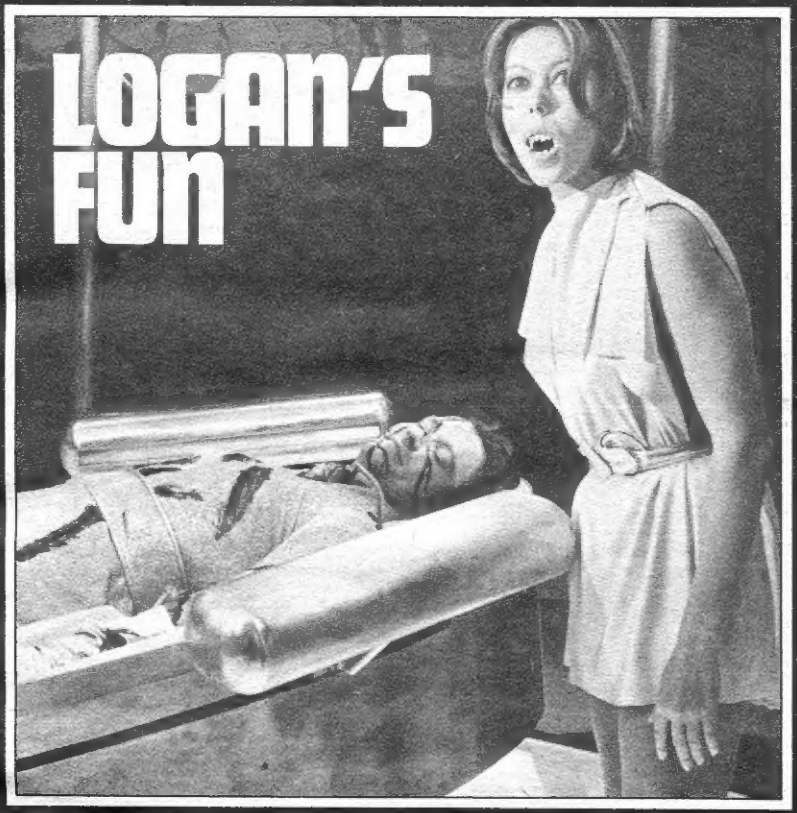
0 71658 58380 05

UNKNOWN NO MORE



Little Boy is Blue as friendly spaceship, an Unknown Object no longer, heads homeward into the Wild Blue Yonder, leaving us to ponder many Perplexing Questions at the end of our CLOSE ENCOUNTER OF THE THIRD KIND.

SPEAKING OF MONSTERS



WHAT, you don't remember the great Vampire Scene from LOGAN'S RUN? When Jenny Agutter bared her fangs and a Runner's blood ran cold?

Could be because it never happened! But that doesn't prevent FM from showing it to you anyway! We just take a trip to the Realm of Unwrought Things and—presto!

Now that we have your attention, we think that we have a lot for you to get wrought up over in this issue. The one thing we've been determined to do is not produce an issue that would be a letdown after our 25th Anniversary Number and so we're coming on strong for openers with Part 1 of one of the mightiest Filmbooks we've ever produced in THE MUMMY. A Karloff Masterpiece that receives the lengthy treatment in words & stills that it so richly deserves.

Spielberg & Bradbury & Others are Encountered with a Feature on "CE3K" and we preview the new extraterrestrial treat about Max Factor's brother, ALIEN FACTOR.

It's not enough, you say? There must be more? To be sure!

The Ackermansion article!

Coverage of the Academy of Science Fiction, Fantasy & Horror Films Awards!

A First Foto from the Space Smash, STARCRASH!

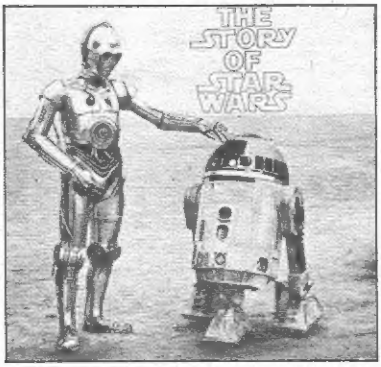
FORREST J ACKERMAN

What's New in the Marketplace?

A first look at new goodies of particular interest to our readers

Story of Star Wars Record

Re-live the STORY OF STAR WARS! It's all here in this 50-minute, deftly condensed narrative, told by Roscoe Browne amidst the characters' dialogue, squeaks, whistles, roars, background music and fabulous sound effects. Plus a 16-page filmbook with over 40 full-color photos. Next best thing to seeing the film . . . again! A must for all!



Star Wars Force Beam

Stand in a dark room and turn it on. Laser light seems to travel up its blade & you hold the formal Jedi weapon. Solid construction. Great for duels. Batteries not included.

CE3K Record

If you overlooked the CE3K music amidst the splendor of the film's special effects...if you loved the music and want to hear it again, then this stereo album is for you. Over 40 minutes of John Williams' music, including the "Conversation" with the Mothership. Plus a bonus extended play'45" on the CE3K theme.

Star Wars IRON-ON Transfer Book

Quick! Easy! Fun! A must for STAR WARS completests! 16 full-color iron-on transfers for polyester-blend material. Results are best and color's brightest when iron's applied once as recommended, then applied once again !

CE3K Sleeping Bag

All wrapped up in CLOSE ENCOUNTERS? Here's your chance to be just that, in a sleeping bag designed with you in mind! A zippered,light-weight, fiber-filled, fully washable bag. Colorful Close Encounters print on outside fabric,burnt orange inside. Unzipped it doubles as a quilt! Comes with tote bag!

LOOK FOR MORE PRODUCTS IN THIS ISSUE!

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FAMOUS MONSTERS

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MAY 1978

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THIS ISSUE DEDICATED TO

HEATHER UHURA RHODES

TWO angels in this devilish world of fantastic films? The first, actress Heather Angel, remembered for her roles in THE MYSTERY OF EDWIN DROOD, THE UNDYING MONSTER, THE PREMATURE BURIAL & ALICE IN WONDERLAND. Now rapidly learning what All Is In Wonderland in the pages of FM is the little angel seen above, whose parents made her a trekkie at birth. Too young to read FM, she nevertheless is already familiar with its cast of "characters", monsters she has come to know & love from Frankenstein to

—Forry

LIKE FATHER, LIKE DAUGHTER

I am writing to thank you for many years of enjoyment.

My older brother bought me my first **FM** when I was 7½ years old; it was #25, the KING KONG issue. I had always been afraid of monsters and such up till that point but **FM** showed me that monsters could be interesting as well as scary. It taught me not to hate or distrust someone just because they looked or acted "different". This was years before Star Trek expressed these same concepts.

Anyway, I still have that original issue, altho very tattered & taped, as well as every subsequent issue. I grew up with **FM**, got married and had a darling daughter, Heather Uhura Rhodes. You can guess where the middle name came from as we are members of the Nichelle Nicols Fan Club. One day I came home from work to discover Heather in my **FM** collection (she's 3½ years old). To my surprise none of them had been damaged; she was sitting there happily looking at all the monster pictures! So now she looks at every new **FM** I get and can identify Frankenstein, King Kong, Wolf Man & scores of the other monsters and is not afraid of them in the least. So it looks like she will grow up with **FAMOUS MONSTERS** too!

JAMES RHODES
Hamilton, Ohio

EVEN GENIUSES LIKE TO BE STROKED

No words could possibly give full credit to the person who organized **FM** #140. Bringing back the greats like WAR OF THE WORLDS & WHEN WORLDS COLLIDE in the same issue as STAR WARS was a stroke of genius!

DAVE MEYER
Reedsburg, Wisc.

HAPPY HOBBY HABIT

"Godzilla Vs. All Comers" was great, "Close Encounters" was fantastic, "Star Wars" was the best, "Sinbad's Amazing Adventure" was super great.

I've seen SINBAD & THE EYE OF THE TIGER four times and it was super! The "ghouls" were sensational, the Minaton was incredible, the hornet & baboon were terrific and had the best animation ever, the walrus was wonderful and the fight between the Troglodyte & the sabre-tooth tiger was absolutely the greatest achievement ever done by the master animator.

Thanks for helping me find a hobby that I will enjoy to read for years to come.

RAYMOND BLACKIE
Farmington, New Mex.

GORYSPONDENTS SOUGHT

I would love to write to anybody who is a Dracula fanatic and who especially idolizes "The Christopher Lee".

COLETTE SIMPSON
18 Fitch Road
Kumalo, Bulawayo
RHODESIA

CROSS WITH KRIS

We would like to comment on the opinion of Kris Neville about STAR WARS. Since the movie started with "Long, long ago, in a galaxy far, far away . . ." of course it had "no sense of the future". He has a right to his own opinion but he's out of step with the public. It seems to us that that has a lot to say about his ability as a critic.

We hope you & your readers sympathize with us; after all, everyone we've talked with considers it the best movie ever.

JUNE GUY &
WENDY LAMKIN
Los Alamos, New Mex.

WANTED! More Readers Like

STEVEN RANG

141 A GREAT ONE

The "V is for Vengeance" article was superb and can't wait for part 2. Especially enjoyed the pic of The Creeper, as protrayed by Rondo Hatton, one of my favorite actors. The Rare Treats was especially rare due to the superb foto from WAR OF THE GARGANTUAS. Bravo! I also enjoyed the SINBAD article; tho the author forgot to include the following SINBAD adventures: POPEYE MEETS SINBAD (1936); SINBAD THE SAILOR, an 83 minute animated film; THE ADVENTURES OF SINBAD JUNIOR, an animated cartoon series during the 60s.

RICHARD CAMPBELL
Latrobe, PA

WANTED! More Readers Like

NATHAN BRINDLE

THE BEST

FM #139 was fabulous. I loved your article on werewolves. I just finished reading the book "The Wolfman" from the new Universal Horror Library. I highly recommend this book to any Lon Chaney Jr./Wolf Man fans out there. "Invaders from Space" was interesting too! I was happy to see a picture of The Thing from Another World! Speaking of space, I loved your special **STAR WARS SPECTACULAR.** It had some very interesting articles on special effects and your filmbook "A Galaxy in Flames" was good too. **FM** is the best!

JEFF FITZGERALD
Waterloo, Ont., Canada

TRIBUTE TO "TRIBE"

I must say the cover of #139 is the Best Foto Cover you have ever had! I turned the pages—what a sight for sore eyes! My old favorite Necking movie, THE FEARLESS VAMPIRE KILLERS.

I give you my greatest appreciation for letting me know about Ricardo Cortez! I never even knew that he passed away until I read #139.

"Werewolves Strike Again" was a great treat. I always like to read anything on my second best monster.

"Starswarm" was very interesting and very logical to hear views by non-famous people.

There are only 5 words to say about "Tribe": Really ape, man. Really man.

It's very interesting to hear what the younger generation has to say about our magazine. Just right before we eat them!

DALE R. WATSON
Monroe, Mich.

WATT AN IDEA!

I have just finished **FM** #140 and it's one of the best issues of the past 10 or so. Tho the articles on WHEN WORLDS COLLIDE & WAR OF THE WORLDS could have been left out, the rest of the issue was great. FRANKENSTEIN & THE MONSTER FROM HELL was a fantastic filmbook. Sometimes I wonder why readers watch horror films when your filmbooks tell the whole story (and you don't waste any electricity). Next, tho I never heard of Tim Baar before your article, I now see that his death is a great loss.

IAN McNEILL
(No Address)

DARES SPEAK ILL OF GODZILL'!

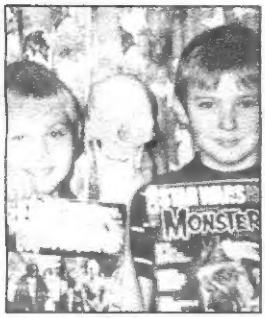
FM #141: I instantly fell in love with the cover. It is the first picture of the spaceship from CLOSE ENCOUNTERS and the best. The color was astounding!

"Godzilla Vs. All Comers!" stinks! Please Please PLEASE stop wasting space on that Japanese monster (if you can call him a monster!).

You asked our opinions of Sid Bassuk's letter so here is mine: You already know how I feel about Dumzilla but Sinbad is another story. I think Sinbad is going strong, with EYE OF THE TIGER making it stronger, the best of the three. Can I expect a fourth? I sure hope so!

JOSEPH LaCOUR
Shelton, Conn.

WANTED! More Readers Like



DAVID & STEPHEN TURNER

MONSTER-OUS MISTAKES

Your Godzilla article in #141 was superb. I have been following Godzilla for approximately 10 years now and I thought I knew everything there was to know about ol' Goddy but apparently I don't. Who's ever heard of GODZILLA VS. GIGAN or GODZILLA VS. MECHA-GODZILLA (could the latter be GODZILLA VS. THE BIONIC MONSTER?). Anyway, your article made a few points that I agree & disagree on. The special effects in GODZILLA VS. MEGALON were, in my opinion fine. The search to find someone to replace Eiji Tsuburaya, tho near-impossible task that it is, WILL eventually succeed. There were a couple of mistakes, which kind of surprised me. On page 14, second picture, Godzilla's shown confronting GIGAN. But, the caption says "MEGALON, get thee gone!!!"

GEARY CROFFORD
Tahlequah, Okla.

AUTHOR CORRECTS ERRORS

•Anticipating such complaints as the foregoing, Ms. Arlington wrote us:

Before everyone starts complaining that Taryn Arlington doesn't know what the heck she's talking about, I'd like to take the time to correct some errors that appeared in "Godzilla vs. All Comers" in FM 141.

I erroneously reported that Japan's "Manda" (the giant snake) made its first appearance in DESTROY ALL MONSTERS; actually, "Manda" had previously been seen in the 1965 Toho production of ATRAGON.

WANTED! More Readers Like

MATT SAHA

The title GODZILLA VS. MECHA-GODZILLA, mentioned several times in the article, was the original title of GODZILLA VS. BIONIC MONSTER (released last summer and covered in depth in FM 135). And of course GODZILLA VS. MEGALON is not "the most recently seen" Toho epic as I said—but it was when I first wrote the article!

* * * * *

AUTHORITY CORRECTS AUTHOR

As President of the Godzilla Fan Club and Editor of the fanzine Godzillamania, I wish to point out other mistakes in Taryn Arlington's article. When she says Minya is the adopted son of Godzilla she is wrong. While it is true Godzilla is a "he", Minya is still his own child. Minya's mother was Gojilla, who hatched Minya's egg during prehistoric times shortly before her demise. Also, please stop calling Minya "Tadzilla"—it's ludicrous & incorrect. (Sorry, just a little pet name devised by the editor; like calling Son of Kong "Kiko".) The giant spider—whose name, incidentally, is Spiga—did not first appear in DESTROY ALL MONSTERS but in SON OF GODZILLA. The "guy" on the ground on page 16 of #141, incidentally, has a name and it is Jet Jaguar. And the correct name for the monster in GIGANTIS & DESTROY ALL MONSTERS & GODZILLA'S REVENGE & GODZILLA VS. GIGAN & GODZILLA VS. BIONIC (COSMIC) MONSTER is ANGILAS—not Angorus or Anulis and especially not Anzilla!

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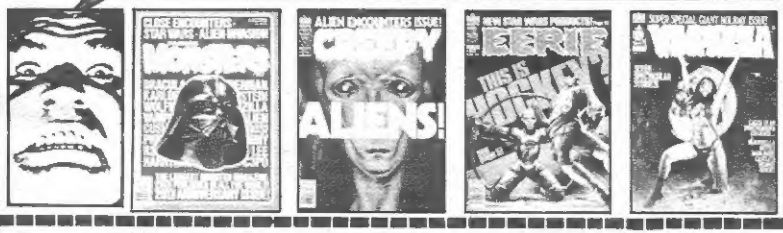

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CLOSE ENCOUNTERS OF SEVERAL KINDS

a variety of opinions

by ray bradbury, eric ashton, t.c. skelton, steven spielberg & wendayne wahrman

"PROBABLY the Most Important Film in the Last 20 Years," Ray Bradbury said of "CE3K" on the Merv Griffin Show at the first of the year.

Our frequent contributor Eric Ashton had this reaction to the film:

CLOSE ENCOUNTERS OF THE THIRD KIND is such a wonderfully visual film that mere words are difficult.

It's not a perfect film. There are holes in the plot. The pace slowed in the middle of the film, especially the scene in which Richard Dreyfuss throws garbage & mud thru his livingroom window and creates the sculpture of Devil's Tower. Frankly, if I'd been one of his neighbors I would have called the police a dozen times. That scene, which seemed to be created more for dramatic effect than as a logical progression of events, bogged down the middle and lent an air of disbelief to the film.

But don't get me wrong, I'm not criticizing the picture. Any movie which can create an emotional response in me the way the ending of that film did deserves the highest praise that can be given to a motion picture. The ending of "CE3K" ranks with the other classic emotional scenes of their times:

KING KONG (1933) riddled with bullets and dying atop the Empire State Building, and MIGHTY JOE YOUNG saving the child from the burning orphanage and even using his own body to shield the child from danger.

There are admittedly too few of these scenes in fantasy films. I look forward eagerly to the future of fantasy films. We will see a greater technology (we are already seeing the emphasis on special effects beginning to dominate the screen). STAR WARS (I should say, "that *wonderful* STAR WARS") really made people sit up and notice sci-fi films. But the aliens were more interesting than the humans.

In "CE3K" we see the emphasis on human reactions *plus* the awesome special effects. Hopefully, we'll see this emphasis in future films dealing with humans/nonhumans and their conflicts with their problems. Perhaps we'll see adaptions of "Stranger in a Strange Land", "Dune", "Left Hand of Darkness" & "Stormbringer", to name a few.

If we do not contact alien lifeforms in my lifetime, I will not feel disappointed: actual contact can be no more awesome or emotionally stirring than that envisioned by Steven Spielberg!

But "CE3K" is so . . . so . . . excuse me, I have to go see it *again* . . .

close encounter with a skelton

FM #140 was dedicated to a young lady named TCSkelton and here is a female reaction by her to "CE3K":

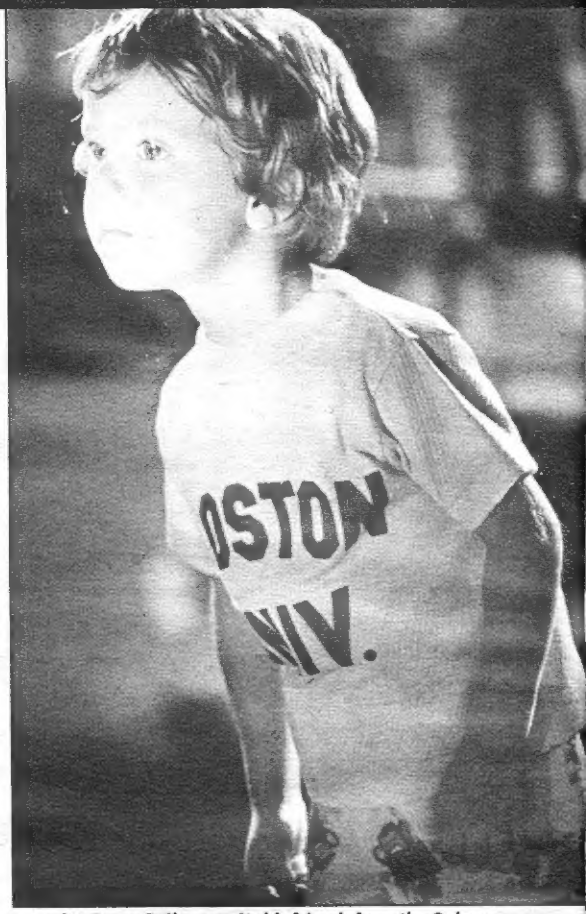
"It's beautiful. Just beautiful.

"Now I know what Forry meant when he told me over the phone that he'd not yet seen the end of the film—I cried too.

"But that should come as little consolation considering the fact that I cried during THE BLOB—don't ask me why."

And the Unspoken Message of the Friendly Alien from Beyond the Stars is: "We come in peace for all civilized beings of the Universe."

THE SAUCERIANS COME



"And a little child shall lead them." Wide-eyed with innocent wonder, Barry Guiler awaits his friends from the Galaxy.

Why???

"Anyway, I've seen CLOSE ENCOUNTERS twice now, the firstime with my brothers and the second time my brother & I took my parents. I could tell my mother was loving it but I was a little disheartened when I overheard my father mumble something under his breath about not being able to 'make head nor tail out of this stupid thing'. But by the end of the film I could see he had thoroughly enjoyed it. I was especially excited to see Truffaut in front of a camera. I wasn't disappointed."

returning to ray

Back to BRADBURY. On the Merv Griffin Show he observed that while STAR WARS is a "technical triumph with a lot of brilliant things to watch, CLOSE ENCOUNTERS is a film with philosophical meaning.

"We've been waiting for years," Bradbury continued, "for somebody to add it all up for us. We've known for a long time now about spaceships, about their sizes & trajectories & fuels and how long it would take us to get to the Moon & Mars—but what's it all about, where did we come from, where are we going? Then along comes Spielberg and dares to imagine for us. His picture in 2 hours erases all the lines between nations, religions, races. He says to 5 billion people, 'The color of your skin doesn't matter, we're one race, let's behave as Jules Verne & HGWells before us told us: let's establish a sensible relationship with our universe.' Instead of being antagonistic to the arrival of the strangers from the universe, Spielberg had his people bid them welcome and there is that fabulous exchange between our people & their people and that wonderful moment at the end of the picture when Dreyfuss goes off to the other world.

"Wisely, Spielberg had us, his audience, relate to the little child, to see thru the eyes of a child."

FOR THEIR LITTLE CHUM!

Not understanding the friendly intent of the Ufolk, Barry's mother is terrified as they come for her son.

SPIELBERG SPEAKS

In a recent interview Steven Spielberg (as a teenager a Vice-President of the Famous Monsters Club) said: "I want people to walk out of the theater with more questions than they had when they walked in. I want them to consider the probability that we are not alone in the universe, that the stars are not simply a kind of nocturnal wallpaper to be viewed indifferently. When the camera cuts to the sky—all black with stars—a sense of mystery should evolve. People should enjoy looking up at night, exercising their imaginations a little more."

* * * * *

WENDAYNE (ACKERMAN) WAHRMAN wrote the immensely popular ROCKET TO THE RUE MORGUE in one of the early years of FM. Having seen "CE3K" twice as we go to press, she returns with one of her rare appearances in our pages, this time offering:

Tug of war between Mother & Monsters (which she mistakenly believes them to be) for son Barry who is "kidnapped" out of the pet door by unseen forces outside.

Good clearcut closeup of the cleancut model made for the Encounter Allen.

Moment of Comic Relief in "CE3K" as Neary's Neighbor aims Hair Dryer at Him like a Raygun, thinking He's gone Crazy.

UFO TO THE RUE MAGNIFICENT

Maybe 20 years from now FM's readers will look back on the vintage years of science fiction films. If so, they will surely all agree: 1977 produced a particularly good crop. There was a veritable explosion in the field: STAR WARS took America by storm, to be followed right on its heels by CLOSE ENCOUNTERS.

Inevitably people will compare & measure CE3K by the standards set up by SW—but this is like trying to compare apples & pears. Both are sf movies just as apples & pears are fruits—but how different they taste! STAR WARS is space opera at its best while CE3K is a very serious film. Both films have splendid technical effects, fast-paced action. STAR WARS is rooted in the less-sophisticated past, the pre-psychological era of black & white contrasts between good & evil, the day of the Good Guys & the Bad Guys. CLOSE ENCOUNTERS, on the other hand, affects our emotions.

Action & Reaction

The action line of "CE3K" can be compared to that of a skilfully constructed mystery plot. There are clues along the way that we recognize as such only after we have seen the denouement. But meanwhile we are completely captivated, impatient to learn the solution. And when we finally are confronted with the actual manifestation of the alien craft—and the crowning event, when the mothership descends from the flaming skies, with cloud formations almost resembling the intense atmospheric disturbances of an atomic explosion—we are simply overwhelmed by the magnificence of the psychedelic light & sound effects. We are again small children delighted by the brilliant, colorful lights of a sparkling Christmas tree or the grandeur of a radiant chandelier floating suspended overhead.

The technical effects, especially the display of colors, lights, swiftly-changing forms, combined with the roaring, soul-&-body shaking sound effects are triumphs of an order never before achieved.

But all this pales before what Spielberg achieves on the emotional level: many people leave the theater with something akin to a religious revelation, a sense not just of the brotherhood of mankind but a kinship with all creaturekind of the cosmos.

I highly recommend more than one viewing of this picture.

My reaction the second time around was somewhat different from the first. No longer was I swept up in an emotional crescendo since I knew in advance what solution I had to expect in the end; now I was much better able to appreciate the masterful buildup of the action.

The meaning of every seemingly-unconnected episode became clear.

Some scenes that had puzzled myself and other people with whom I had discussed the picture found their logical explanation.

I experienced the same thrill of the magnificent final 38 minutes of the actual meeting of two of the countless races populating our universe.

END

Im-ho-tep. Dead? Or doth he but sleep!

37 centuries dead, from the dust of egypt rises——

THE MUMMY

major filmbook of a classic karloff film

THEY WRAPPED him in 150 yards of rotting gauze.

Sprayed his face 6 hours daily with astringents, wrinkled it with chemicals, covered and baked it with clay.

And in 1932 THE MUMMY was born.

Oh! Amon-Ra!
Oh! God of Gods!
Death is but the doorway
to new life.
We live today—we shall
live again.
In many forms shall we
return.
Oh, Mighty One!

THE CAST

Im-ho-tep	Boris Karloff
Helen Grosvenor	Zita Johann
Frank Whemple	David Manners
Professor Muller	Edward Van Sloan
Sir Joseph Whemple	Arthur Byron
Norton	Bramwell Fletcher
Nubian	Noble Johnson
Professor Pearson	Leonard Mudie
Eran Muller	Katheryn Byron
Doctor	Eddie Kane
Inspector	Tony Marlow
Pharaoh	Mae Clarke
Knight	Arnold Grey
Marion	Henry Victor

CHAPTER 1
The British Museum Field Expedition of 1921

"Trying to teach me a lesson in patience, Sir Joseph?" Ralph Norton asked, running a hand thru his wavy, blonde hair as he paced the confines of the sun-baked hut.

"Method is everything in archaeology, my boy. We always deal with our finds of the day in order," said Sir Joseph Whemple as he worked over the pieces of a broken tablet. Unconsciously, he used the tone of voice which he often used on his students at the University and which had won him the respect of his colleagues and a knighthood from the Crown.

"Well, it seems to me that the box we dug up today with that very peculiar gentleman over there is the only find we made in the past few months which would bring this expedition any medals from the British Museum," young Norton said.

"We're not in Egypt to dig for medals. Much more is learned by studying bits of broken pottery than in all the sensational finds. Our job is to increase the sum of human knowledge of the past, not to satisfy our own curiosity," Whemple replied.

"Oh, it's all very true, Sir Joseph, but after all we're human—and a find like this—how can you wait?"

"This is your first trip. I've been out here 10 years and I'm more curious about that mummy than you are—and even more about that box."

Whemple gestured toward the ornate box which

"3700 years ago he was sealed into this coffin." Edward Van Sloan (of Van Helsing fame), center.

A mysterious occurrence in the Cairo Museum.

had been found with the strange mummy as Dr. Muller, the third member of the team, an authority on the Egyptian occult, called him urgently. Muller had carefully cut away the bandages over the appendix region of the mummy and with a pocket microscope was studying the exposed skin. Excitedly he turned to Whemple. "The viscera were not removed—the usual scar made by the embalmers knife is not there!"

Sir Joseph muttered assent. This was clear indication that the mummy had been denied the death-sacraments which, according to ancient belief, thus doomed him to eternal lack of the after-life, his soul being buried with his bones. He rose from the table and joined Muller and Norton before the sarcophagus.

Norton whistled. "I had a good look at him when I photographed him. I've never seen a mummy like that!" The mummy was leaning erect against the wall. Instead of the peaceful look which mummies ordinarily have, this one had face and neck distorted, head twisted to one side, lips drawn back, baring the gums and teeth. "It looks as tho he died in some sensationally unpleasant manner," Norton added.

As Muller studied the mummy more closely, he muttered, "The contorted muscles indicate that he struggled in the bandages."

Ardath Bey has more than a casual visitor's idle curiosity about a certain sarcophagus before him.

"Evidently buried alive!" responded Norton as he examined the chipped and defaced inscription. "Im-ho-tep, High Priest of the Temple of the Sun at Karnak. Poor old fellow, now what could you have done to make them treat you like this?"

"An execution for treason, I suppose," offered Whemple.

"Sacrilege, more likely. Look!" Muller exclaimed. "The sacred spells that protect the soul on its journey to the underworld have been chipped off the coffin. So Im-ho-tep was sentenced to death not only in this world but in the next."

"Maybe he got too free with the vestal virgins in the Temple," Norton said lightly.

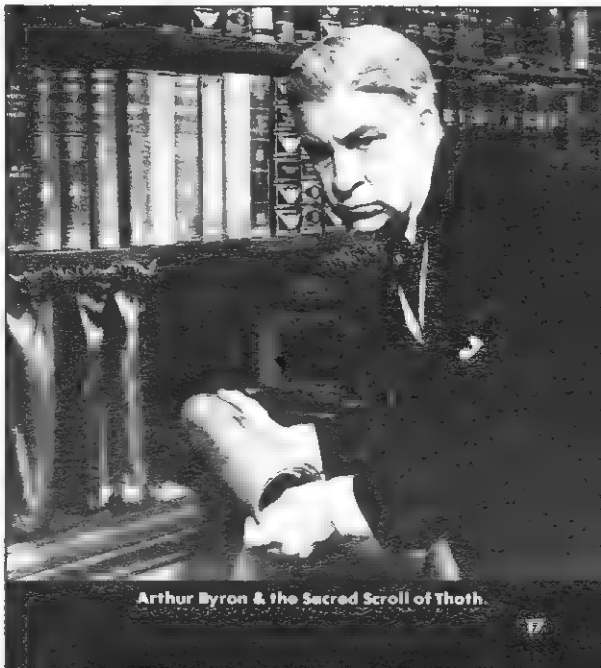
"Possibly," replied Muller, becoming serious. "The priestesses of the Temple of Karnak were daughters of the reigning Pharaoh. They were the sacred virgins of Isis." He returned to studying the mummy.

"Maybe the answer is in that box we found buried with him," Norton said, a note of curiosity in his voice.

"I see I shall get no more work out of you until we get that box open," Whemple laughed. "Come on, then, bring the box here!"

The three men raised the heavy case onto the table.

"The wood's so rotten, it will fall apart at a touch," Whemple observed.



Arthur Byron & the Sacred Scroll of Thoth.

Bramwell Fletcher (right), the man who met the Mummy . . . and died in an insane asylum (in the film). Then he met the Ackermonster . . . and died laughing.

"Whatever it is, it's terribly heavy," Norton said eagerly.

Lightly brushing away the encrusted dust of ages, Sir Joseph examined its framework. "Metal . . . it looks like copper . . . it's gold! . . . I say, look here . . . the unbroken seal of the Pharaoh Amenophis!—temple treasure!" he gasped. The three men gathered around the casket.

Sir Joseph began translating the inscription. "Death—eternal punishment—for—anyone—who—opens—this—casket—in—the—name of—Amon Ra, the King of the Gods! Good heavens, what a terrible curse!"

CHAPTER 2
He Went For a Little Walk

"But let's see what's inside!" Norton said anxiously.

"Wait! You will break the curse!" Muller exclaimed angrily.

"I recognize your mastery of the occult sciences, Muller, but I can't permit your beliefs to interfere with my work."

"Oh, come, Dr. Muller. Surely a few thousand years in the earth would take the mumbo-jumbo off any old curse—"

"*Tscha*! I cannot speak before a child," he waved away Norton's words. "Come out under the stars of Egypt." To Norton he said emphatically, "*Do not touch that casket*!" as he stepped outside the tent.

"Go on with your cataloging," Whemple whispered to his young assistant, "we'll open it later." He joined Muller in the dark Egyptian night.

"If you think you can persuade me not to examine the most wonderful find since my first experiences out here—" Sir Joseph was cut short as Muller tried to persuade him to do just that. He was afraid. If his theory was correct, then this mummy, Im-ho-tep, High Priest of the Temple of the Sun at Karnak, in the period of Pharaoh Amenophis, called "The Magnificent", had violated his vows, presumably by an offense against the chastity of a royal daughter dedicated to virgin service at the Sun altar. Thus, the hideous punishment of burial alive was decreed.

Muller continued to plead. "The Gods of Egypt still live in these hills—in their ruined temples. The ancient spells are weaker but some of them are still potent—and I believe that you have in your hut the sacred Scroll of Thoth itself—which contains the great spell by which Isis raised Osiris from the dead!"

* * *

The mummy was found swathed after the usual fashion, except that one arm had been left free. And, placed just beyond reach o that free arm, the golden casket was found. If Muller was correct, a ghastly torture and unimaginable mental anguish had been visited on the priest. According to his beliefs, the book of Thoth would have the power, could he but reach it and read from the scroll, to sustain his life and free him from the tomb. The sacred book was credited with many miraculous powers, including that of perpetuating life, and also the correlative one of animating the dead. The death struggles, then, of Im-ho-tep, the Accursed, had been intensified by this torture of Tantalus refinement of putting the means of salvation with him in his tomb—but an inch beyond his reach!

In the hut,Norton tried to continue with his notes, but his eyes kept wandering toward the box. His curiosity was too strong. He picked up the casket and held it to the light, which showed thru it. Inside was a dark object. Just one peek—the professor would never know! He opened the lid and found a roll of age-yellowed papyrus. He carefully lifted it from the box and, with utter care and precision, unwound it on the flat table. In a frenzy of excitement, he blindly grabbed for a paper and pencil and began jotting down the translation of the ancient words.

"Put it back—bury it where you found it! You have read the curse—you dare to defy it?" Muller earnestly pleaded.

"In the interest of science, even if I believed in the curse, I'd go on with my job for the museum," replied Whemple. "Come back with me and we'll examine this great find together."

Muller shuddered with dread. "I cannot condone an act of sacrilege with my presence," he stated simply.

Norton began to re-read his partial translation of the forbidden scroll, muttering the prayers beneath his breath.

A fragment of rotted flesh dropped from its centuries-old resting place. The mummy's eyes painfully opened. Then the fingers on the free hand began to stretch out, slowly, tentatively, with great effort.

Norton was lost in the strange Hieroglyphics he read with increasing excitement, until a withered brown hand came into his view. On the middle finger of the hand gleamed an ancient scarab ring. The fingers attempted to grasp the scroll but the muscles were not yet working properly, the hand could not pick it up.

The hand again attempted to pick up the scroll, this time succeeding.

Norton turned, his face contorted with horror. He gave a short, wild scream. But screaming did not relieve the shock of fear. He was so engulfed by absolute, soul-searing terror that his mind threatened to go *beyond* that. Insanity was the only escape, so Norton's hysterical laughter was heard by the two men, who rushed to the hut.

"What's the matter, man; for God's sake, what is it?"

Like a butterfly emerging from a cocoon, Ardath Bey has shed the funereal wrappings of the mummy known as Im-ho-tep and now moves among the living.

Zita Johann goes for a little stroll . . . but where will her footsteps lead?

In the Dead of Night Ardath Bey gains illegal possession of something that will give him uncanny power by day.

Norton pointed to the empty mummy case. "He-he-he went for a little walk! Ha! Ha! Ha! You—you should have seen his face!"

The mummy and the casket were gone. Only, on the desktop, near the site of the missing casket, was a dusty imprint. Like the imprint of a huge hand. Muller glanced at Whemple in horror as Norton laughed . . . and laughed . . . and . . .

CHAPTER 3
The Seal of the 7 Jackals

In the summer of 1932, 10 years after the ill-fated Whemple Expedition, in the Nubian Desert near the Temple of Karnak, Frank Whemple, son of Sir Joseph, stood toiling in the sun. Some hundred yards off he noticed a man on a donkey followed by an Arab boy. He crossed to the door of a hut where Prof. Pearson, head of that year's expedition, was working over some pottery.

"At last—something to break the monotony—a visitor coming up from the Nile," young Whemple said.

"Well, Whemple—back we go to London—and what fools we look! Money wasted—hole after hole dug in this blasted desert. A few beads—a few broken pots—a man needs more than hard work for this game, he needs flare, he needs luck—like your father."

"In the days when he came here there wasn't so much competition," replied Frank.

"When he did come he found things—and once, 10 years ago, he found too much!"

"Was it 10 years ago? Queer story—that young Oxford chap going mad. You know what I think it was? I think he was bored beyond human endurance!—messing around in this sand and these rocks."

"Yes, he was laughing when your father found him. He died laughing—in a strait-jacket. Your father never explained. But when the best excavator England has turned out, a man in love with Egypt, said he would never come back here—"

Their conversation was interrupted by a knock on the door and the appearance of a stranger—his arms folded with dignity, his piercing gaze fixed upon the two Englishmen. His face was tanned like leather, not unlike that of many who have lived in the tropical sun all their lives. He wore a red fez with a tassel, and a rich silk robe, such as is worn by Egyptians of the highest class, which fell to his feet. One of his fingers bore a strange silver black-bodied scarab ring.

"You break your season's camp, Prof. Pearson? Your expedition has not been a success?" the stranger asked in a deep voice.

Pearson laughed bitterly. "Scarcely," he replied, indicating the season's finds on the table: about 50 beads, broken shards of pottery and other minor pieces.

"Permit me to present you with the most sensational find since that of Tut-ankh-amen," the stranger stated quietly.

"This is very sporting of you," Frank Whemple quipped as he and Pearson exchanged amused glances. "May I ask why?"

"We Egyptians are not permitted to dig up our ancient dead—only foreign museums—and yet, under your contract, the contents of an unopened royal tomb must remain in the Cairo museum. And so my Egypt gains by your work."

He took from his pocket a piece of pottery, his long, bony fingers pointing to the inscriptions. "This is part of the funerary equipment of the Princess Anck-es-en-Amon, daughter of Amenophis the Magnificent."

Pearson and Whemple carefully examined the artifact. "Yes, it's her name," they exclaimed.

"I found that not 100 yards from where we are."

"You mean," said Frank eagerly, "you think her tomb is there?"

"I will show you where to dig," replied the visitor, rising to leave.

Pearson and Fraak looked at each other, interested. Pearson asked, "It's very good of you, Mr.—er—I didn't catch your name."

"Ardath Bey." He spoke in a strange half lisp.

Hours later, after the promise of double Baksheesh, the Arab workers succeeded in exposing a step—then a door—then a seal—

"The name of Anck-es-en-Amon," Frank Whemple gasped, "and the unbroken seal of the 7 Jackals! No one has opened these doors since the priests of the Royal Necropolis sealed them—3700 years ago!"

"We shall cable your father in London. He must be here when we examine this great find," Pearson replied, surpressing his eagerness.

CHAPTER 4
Murder in the Night

The Museum gallery contained the mummy and complete funerary equipment of the Princess Anck-es-en-Amon, 18th Dynasty, and, with the objects from her unplundered tomb all about him, Ardath Bey felt the first faint stirrings of peace in his 10-year tortured existence.

The center room contained the mummy of the Princess, cases with funerary equipment, jewelry, toilet articles and a couch. Bey gazed longingly at her sarcophagus.

The tones of the closing bell faded into the musty corridors when Sir Joseph Whemple was called to attend to the lone intruder.

"The closing bell has rung, sir."

"I did not notice the time . . . am I addressing Sir Joseph Whemple?" Whemple nodded assent. "I am Ardath Bey."

"Indeed! Then we have you to thank that we have this exhibit here at all. They should keep the museum open all night in your honor. Won't you come down to my office?" He started to lay his hand on Ardath Bey's arm, but the man with a slight shudder stepped away, then with an apologetic smile replied, "Your pardon—I dislike to be touched—an Eastern prejudice."

At the door to the professor's office they were met by Frank, who had come out at the sound of voices in the corridor.

"Ardath Bey!" shouted Frank in surprise. "Where did you disappear to when we opened the tomb?"

"I returned to Cairo." He bowed to the professor. "I must not detain you."

"But," insisted Sir Joseph, "I must see you again. Won't you come to my hosue?"

"I regret I am too occupied to accept invitations," Ardath Bey replied, moving down the exit corridor.

"He's a strange one," Frank said.

"But you might at least have thanked the man. He was responsible for finding the Princess."

"I rather wish he hadn't. I think it's a dirty trick, this Cairo Museum keeping everything we found," Frank said coldly.

"That was the contract," his father sighed. "The British Museum works for the cause of science, not for loot."

* * *

Several miles from the Cairo Museum, a party was being held in the home of the famed Egyptologist, Dr. Hans Muller, Sir Joseph's colleague on the 1921 expedition. A strange and beautiful woman sat beside Muller at the window lattice. Both were lost in the grandeur which was the moonlit Cairo night. The pyramids lay across the desert, across the spires and gleaming minarets.

"Are we really in this dreadful, modern Cairo?" Helen muttered.

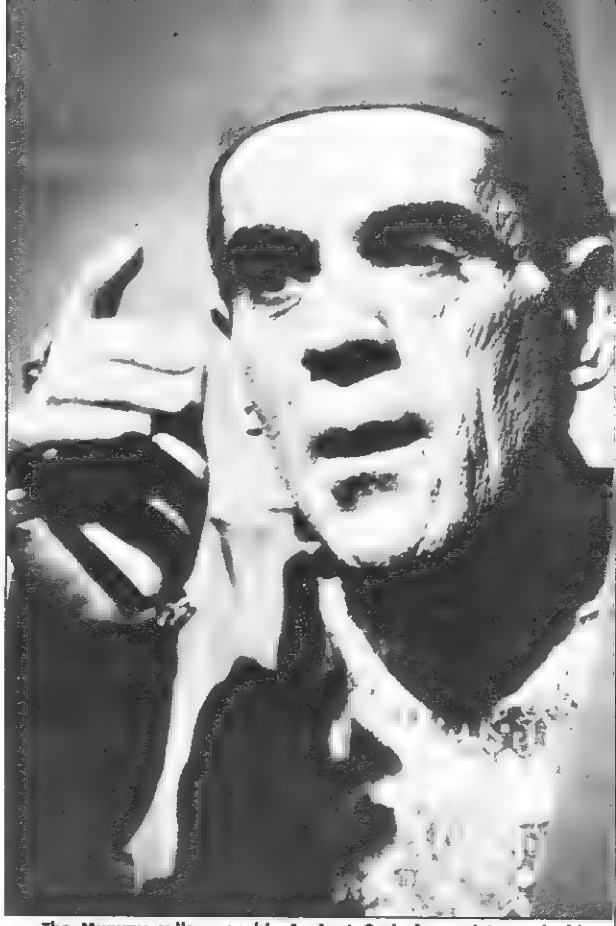
Muller studied her. Helen Grosvenor had been shipped by her father, Governor of the Sudan, to the Mullers to be a houseguest and patient under informal observation. The case was odd and interested him both as scientist and friend. The girl always sickened when taken away from the Egypt of her maternal ancestry and returned to health only when brought back to her native soil. A strange case of "geographical anemia".

"Your thought are far away from the dance and nice young men, my dear," Muller said after a pause.

"Not really—I'm having a lovely time. I'm so grateful for your keeping me here with you so I won't have to go up to father, in that beastly hot Sudan."

* * *

Ardath Bey had not left the museum. A small lamp illuminated a scroll which he had spread before him. He knelt in the room of the Princess, his arms folded on his chest, repeating the name, "Anck-es-en-Amon! Anck-es-en-Amon!"



The Mummy calls upon his Ancient Gods for assistance in his Supernatural Plan.

Little do David Manners (center) & his companion realize they are in the presence of a Living Mummy.

The Faithful Nubian Slave kneels before His Master. (Recognize him? It's Noble Johnson—the Ruler of Skull Island!)

The words of Ardath Bey exerted a strange influence upon Helen Grosvenor. She had been dancing with a young man when her eyes became rigid with a dazed, far-away look. She walked off the dance floor of crowded people and left Dr. Muller's home.

"*Anck-es-en-Amon! Anck-es-en-Amon!*" the voice repeated and repeated in her mind. She had to go to that voice, she had no will of her own.

She ordered a limousine to the Cairo Museum. She tried to call back, "Im-ho-tep . . . Anck-es-en-Amon . . . Nebkeure Akhtoi . . . Im-ho-tep . . ."

She left the car at the museum steps but found her avenue was blocked by the bolted doors. She vainfully pounded on the doors. "I must get in," she cried to herself. "*Im-ho-tep. . . Anck-es-en-Amon!*" she heard the psychic voice echo.

As Frank and Sir Joseph Whemple were leaving the museum for the night, they noticed the girl on the museum steps. David left the car and walked up to her.

"It's closed for the night . . . everybody's gone home," David said.

"I must—I must get in!" she gasped as she collapsed weakly in his arms. Frank carried her to his car.

Later, at the nearby Whemple home, Helen was made comfortable on the parlor couch. But her faint was fitful. Over and over she kept mumbling fragments of words. Then she stirred, opened her eyes in an unseeing stare, murmuring, "Im-ho-tep! Im-ho-tep! Snofru Nebmaet—Im-ho-tep!"

Sir Joseph displayed astonishment touched with terror as she continued her murmurs.

"What language is that?" asked Frank excitedly.

Sir Joseph, greatly shaken, answered: "The langauge of ancient Egypt—not heard on this Earth for over 2000 years—and the name of a man unspoken since before the Siege of Troy!"

* * *

An attendant, on his nightly rounds, heard the whispered chanting in the room of the Princess. He noticed a light and moved toward it. Im-ho-tep, kneeling, heard the pad of soft footfalls and extinguished the light. The attendant, seeing the light disappear, shined his flashlight around the room, until it chanced to rest on the back of a kneeling person. Im-ho-tep looked around. His face was a mask of hatred. He rose and moved away into the semidarkness. The guard shouted a command to halt but the intruder ignored him. The guard called out: "Stop, thief!" and followed the intruder into the stygian shadows.

Then came choking cries and the sound of a falling object . . .

* * *

Muller appeared at the Whemple home later in the evening, having traced Helen there following her disappearance.

"Before you take her away," Sir Joseph told him, "I must talk to you about something she said just now."

When Helen came to herself and Muller introduced her to his friends, the Viennese followed Sir Joseph to his study, leaving Frank with Helen, for whom the youth had developed a strong feeling.

"You're partly Egyptian, aren't you?" Frank asked, gazing at her intently.

"Yes, my mother was Egyptian—how did you guess that?" she asked.

"Oh, I don't know—just something about you. You know, I'd have liked Egypt better if I met you there. But no such luck. Stuck in the desert for two months—and was it hot! That tomb!"

"What tomb?" Helen questioned.

"So *you* did that!" she said harshly.

"Yes—the 14 steps down and the unbroken seals were thrilling! But when we began handling all her clothes—and her jewels—and her toilet things—they buried everything with them that they used in life, you know—well, when we came to unwrap the girl herself—"

"How could you do that?" she asked coldly.

"Had to—science, you know. Well, after we'd worked among her things I felt as if I'd known her—and when we got the wrappings off—and I saw her face—you'll think me silly—but I sort of fell in love with her." Frank smiled.

"Do you have to open graves to find girls to fall in love with?" Helen smiled in return.

"I say! Now I know what it is about you," he stared intently at her features. "There was something about her head—"

"—and I've never mentioned the name, yet I heard Miss Grosvenor mutter in ancient Egyptian something about Im-ho-tep," Sir Joseph told Dr. Muller.

"Im-ho-tep!" Dr. Muller gasped. "What did she say? And what was Bey doing in the museum?"

The telephone rang just as Whemple replied, "Looking at the mummy just at closing time."

A museum guard had been found dead in the room of the princess, and Whemple and Muller went to

The Mummy Wakes! A few moments before (inset) his eyes are still heavy with the sands of Egypt . . . and the Ages.

Zita Johann (a Princess in her Past Life) feels a strangeness to which she can put no name when introduced to Ardath Bey.

investigate.

"So he died of shock!" Muller gasped.

At the museum, the inspector in charge handed Sir Joseph a scroll, saying: "We find this in dead guard's hand—probably thief try to steal it—guard take it away—thief keel him!"

Horror and astonishment shone on Whemple's face when he saw in his hands: "*The sacred Scroll of Thoth*!"

CHAPTER 5
A Sinister Visit

"Why did I faint in front of the museum?" Helen muttered. "And why did I go there at all?"

"It's all so mysterious—just as you are mysterious," Frank said, sitting beside her on the divan. "Do you really want to know why I didn't take you to a hospital? Because when I held you in my arms—"

Helen smiled. "Hadn't you better not commit yourself?"

"Oh, I know it seems absurd when we've known each other for such a short time—but I'm serious."

The two youngsters exchanged whispers of soft laughter. Then their hands joined.

They were interrupted by the return of Sir Joseph and Dr. Muller.

Muller asked Frank to accompany them to the study, where, seeing Sir Joseph spread the scroll open on the table, he stood looking from Muller to his father incredulously. Muller addressed Sir Joseph. "Im-ho-tep was alive when that mummy in the museum was a vestal virgin in the Temple."

"That was 3700 years ago—what's it all got to do with us now?" Frank asked impatiently.

"Your assistant, Sir Joseph, who went insane and died—as you might have done if you'd seen what he saw—made a transcription from part of that scroll," Muller stated.

"Yes, I still have it."

"You seem to think this scroll has all the devils of hell in it—why not burn it and be done with it?" Frank snapped.

"An excellent suggestion," said Muller. Then to Sir Joseph: "What became of the mummy Im-ho-tep? You still think it was stolen?"

"Yes—I—I don't know." In their heated discussion, they failed to hear the ringing of the front doorbell.

Upon opening the door, Sir Joseph's Nubian servant found Im-ho-tep. His frozen stare hypnotized the servant. The mummy looked in—impassive. He went slowly forward. The Nubian backed away . . . then slowly sank down to his knees and bent over Im-ho-tep's hand. Bey muttered a command in the ancient language.

Hearing voices in the study, he headed for it, when the sight of Helen Grosvenor, sleeping on the couch,

arrested him. He was startled. His eyes widened. The resemblance! She stirred a little, slowly awakening. She opened her eyes and fixed them on him.

He spoke, bowing low. "A thousand pardons. I called to see Sir Joseph. I am Ardath Bey."

Helen, her eyes still fixed on his, answered, "They're in the study."

"Ah, a conference! May I perhaps wait?" he asked, bowing.

"Of course. My name is Helen Grosvenor."

"Have we not met before?" he asked, mastering his emotions.

"No, I don't think so. I don't think one would forget meeting you, Ardath Bey."

"Then I am mistaken," he continued. "But you are of our blood, Miss Grosvenor. As to that I am not mistaken."

"Yes—my mother was Egyptian."

* * *

"You must burn the Scroll of Thoth!" Muller demanded.

"Destroy the greatest find of the century! The thing for which my name may live? No, Muller—no!"

"That *your* name may live!" In the heat of conviction, Muller gave vent to his scorn. "What about her? What about Helen Grosvenor? *You* saw the girl, desperately trying to enter the museum. *Your* living name! What about *her* living *soul*?"

"Who's out there with Miss Grosvenor?" Frank

We are well-blessed that so many striking portraits were taken at the time (1932) of Boris Karloff as THE MUMMY.

Does she sleep . . . or has she fainted? Soon Ardath Bey will know.

In the Pool of Remembrance the Weird Waters reflect Past Lives of the Modern Girl who was Once an Egyptian Princess.

37 Centuries in the Past, the Egyptian Im-ho-tep dares to commit a sacrilege in one of the Temples of the Gods.

asked, hearing voices from the parlor. "It's Bey!"

Whemple trembled. Hastily he took the scroll, bound it up and secreted it behind some books in the bookcase. Then the three men entered the parlor.

After having been introduced, Ardath Bey said to Sir Joseph, "I accepted your invitation but I find no solitary student over his books. My visit is inopportune."

"On the contrary," replied Muller, "we were just talking about—"

"Me?" asked Ardath Bey in surprise.

"Your native Egypt," answered Muller. "Sir Joseph was just wondering how you knew where the tomb of Anck-es-en-Amon was hidden."

"Partly inference, partly chance," calmly answered Bey, turning to Whemple. "Sir Joseph, you seem disturbed."

"Yes—a tragedy at the museum after you left."

"A tragedy? When I was there?" asked Helen.

"When you were there?" echoed Bey with great intensity.

"Yes. They tell me I went there and tried to get in just after it was closed. I don't remember but—"

Muller interrupted with authority. "Helen, it is very late. Frank will see you home. After what happened, you need rest badly."

"But I don't, I *was* tired, but I—I've never felt so alive before," she said.

"Then as your doctor I must *order* you to go!" Muller demanded.

"Then, Ardath Bey, *au revoir*, but we must see each other again."

"I shall be honored," he said, bowing as she and Frank left.

"An unusual crime," continued Muller, "a guard killed by a man who left a gift to the museum."

"A gift?"

"A scroll—part of it was transcribed when it was first found. This is the transcription." Muller extended the paper to him.

"I cannot read the writing of a period so remote."

"You read the name of Anck-es-en-Amon on that piece of pottery," retorted Sir Joseph.

"That was of the 18th Dynasty—these are pre-dynastic ideographs."

Muller continued: "The scroll from which this was copied was stolen 10 years ago together with the mummy of the High Priest Im-ho-tep."

"Most interesting. May I see the scroll, Sir Joseph?" asked Bey.

"We left it at the museum."

Muller took a photograph from pocket, laid it on the table saying, "I have something else to show you."

"My assistant," said Sir Joseph, "took this photograph 10 years ago before the mummy disappeared."

"And why do you show this to me?" Bey became uneasy.

"Do you think it conceivable," answered Muller, "that the mummy was not stolen—but restored to a semblance of life by the spell from the Scroll of—"

Casting aside all pretense, the living mummy rose to his full height and took a menacing step toward Muller.

"The scroll is my property. I bought it from a dealer. It is here in this house—I presume in that room!"

At this point Im-ho-tep, High Priest of the Temple of the Sun at Karnak, began chanting a potent curse in the ancient tongue. Sir Joseph staggered, collapsing in the chair. Muller interrupted the spell and flung his arm toward Im-ho-tep, shouting, "We have foreseen this! The scroll is in safe hands and will be destroyed the moment it is known that harm has come to us!"

"You have studied our ancient arts," Im-ho-tep said with haughty pride. "You know you cannot harm me. You know also that you must return that scroll to me or—die!" He pointed to Whemple. "Tell that weak fool to get the scroll,where ever it is,and hand it to his Nubian servant!"

Shaken by his brush with death, Muller spat with rage, "If I could get my hands on you, I'd break your dried flesh to pieces!" He was forced to turn away from Im-ho-tep's magnetic eyes. "But your power is too strong."

Bey quietly left the house, without saying another word.

"So this is the evil force which has been attacking her," Muller said. "Burn the scroll, man, burn it! It was thru you this horror came into existence!"

"It's true—it's true," Whemple agreed solemnly.

CHAPTER 6
Moments of Horror for an Eternity of Love!

Im-ho-tep, the accursed, knelt beside the mystic pool. Beside him sat a white cat, a mirror-image of the huge statue behind him of Bast, the Goddess of Evil Sendings. With hands crossed on his chest, forming the ancient sign, his eyes peered into the still waters His gaze hardened and an image appeared. Sir Joseph Whemple, in his study, took the scroll from its place of hiding. He brought it to the fireplace where he put it on the logs and struck a match.

Behold, the Royal Egyptian Princess Anck-es-en-amon!

The Inscription (written 3700 Years Ago!) reads: *To Forrest Ackerman, All Best Wishes, Zita Johann.* (And that was pretty hard to do, considering English hadn't been invented yet!)

Im-ho-tep as his contemporaries knew him in Ancient Egypt.

The living mummy solemnly raised the parchment-like hand wearing the scarab ring and turned its potent charm toward the image of Sir Joseph. Whemple clutched his heart as sudden sharp pain seized him. He rose, weak and suffering, and staggered across to the desk. He reached across the desk for the bell-rope but could not reach it. He was suffocating. He grasped at his collar, sank to his knees and fell on the floor—gasping.

The study door opened and the Nubian servant entered. He gathered up a newspaper from the desk and crossed to the fireplace. There he removed the scroll and placed the newspaper on the logs. Then he set fire to the paper. He placed the scroll in his robes and left the room.

Im-ho-tep weakened—relaxed.

The next morning, Muller said to Frank: "Your father destroyed the scroll, knowing it would cost him his life."

"I tell you the doctors say it was a plain case of heart failure," Frank insisted.

"Frank, I need your help. I saw your attraction to my patient last night—and hers to you—and I welcomed it."

"Hers—to me? You really think so? I think she's the most wonderful—but, it's terrible to talk like that at a time like this!"

"Frank! I'm afraid! Will you go with me to her

now? Telephone her first and tell her not to leave the hotel!"

As Frank went to phone, Muller hurriedly placed some of the burnt ashes in an envelope in his pocket.

"So!" Muller gasped sadly during their trip in the taxicab. "Your father did not burn the Scroll of Thoth. That creature has it now! The ashes in the fireplace were newspaper—the scroll was papyrus."

"Then it was murder—the missing Nubian!" Frank said as Muller reached into his pocket and brought forth an amulet.

"This is Isis—the Egyptian symbol of life. I meant it for your father. Wear this around your neck."

"Why?" Frank asked.

"When we fight this creature, we must ask protection from the forces of old it defied."

"I'll give it to Helen. She is the one that needs protection."

"No! Her life is not in danger, it is her soul! Should love for you come to her, he will try to destroy you. This amulet, the Egyptians believe, was a charm against evil forces such as struck down your father!"

After Helen promised to wait for Frank in her hotel room, she attempted to read—but to no avail. The dreaded spell again came over her. She left the hotel to wander thru the noisy, crowded Cairo streets, accompanied by her German Shepherd dog, Woolfram. Helen stopped at the entrance to a white marble house at the edge of the street and knocked on the door. The Nubian answered, the same servant who had been Sir Joseph's. Helen walked in with her dog. Suddenly a white-furred cat crossed the dog's path, causing the animal to bark viciously.

"Your dog is frightened. My servant will see to him," said Ardath Bey, the owner of the house, as he entered the room.

The Nubian led the dog away. Bey led Helen into a huge room filled with various artifacts and relics of ancient Egypt.

"Ancient Egypt!" she said. "Nothing like it."

They moved to the huge pool of water and, as they stared into its depth, a strange vapor swirled about in the pool.

A mysterious incense wafted to her nostrils—tauntingly familiar. "What a peculiar smell," she said.

"Is it not familiar to you?" Bey asked. "Our forefathers used it—yours and mine. You will not remember what I show you now. Yet I shall awaken memories of love and crime—and death!" He pointed into the bottomless pool of swirling vapor. Helen stared.

Im-ho-tep, clothed in his raiment of High Priest, knelt beside the deathbed of Princess Anck-es-en-Amon. He kissed her hand . . . the smoke swirled . . . the sarcophagus of the deceased princess, carried by slaves, followed the procession of maids, the Pharaoh's chair, servants and priests as they crossed the moonlit desert toward the spacious tomb where she would rest forever. The Pharaoh, her father, made a sign over the casket—bidding a last farewell. In the shadows of the tomb, Im-ho-tep stood impassive—waiting. He lead the priests as they followed the casket. They entered the darkened tomb.

"I knew the Scroll of Thoth could bring thee back to life. I dared the Gods' anger . . . and stole it from the foot of *Osiris*! I crept back to thy tomb to bring thee back to life. I murmured the spell that raises the dead but they broke in upon me . . . and found me doing an unholy thing . . .

Condemned for his Crime against the Gods!

Caught in the act of stealing the Scroll!

World's Biggest Bandaid! Karloff being wrapped in 250 yards of bandages for sequence in THE MUMMY.

"Thy father condemned me to a nameless death—and the scroll he ordered buried with me so that no such sacrilege might disgrace Egypt again."

Im-ho-tep was bound to a slab, then wrapped in a bandage from head to toe. He cried with terror as the bandages encircled his head and throat—then over his mouth—at last muffling his screams.

Then his body was lifted into a coffin . . . and sealed. The spells which protect the dead on their journey thru the afterlife were chiseled away . . .

The funeral procession marched into the desert to bury him on the side of an unmared hill—in a nameless grave. At a signal from the new Priest, warriors slayed the casket-bearing slaves.

"The servants were killed so that none should know. The soldiers who killed them were also slain so that no friend could make offerings for my condemned spirit."

As the vapor in the pool swirled back, erasing the scene of 3700 years ago, Helen was returned to the present.

"Anck-es-en-Amon—my love has lasted longer than the temples of our gods. No man ever suffered as I did for you, but the rest you may not know—not until you are to pass thru the great night of terror and triumph—until you are ready to face moments of horror for an eternity of love. Until I send back your spirit that has wandered thru so many forms and so many ages." His white cut suddenly jumped up and left the room. "But before then, Bast must again send forth death—death for that boy for whom love is creeping into your heart—love that would keep you from myself—love which might bring sickness and even death to you . . . Awake . . . Awake!"

She shook her head lightly. "Have I been asleep? I had strange dreams—dreams of ancient Egypt, I think. There was someone like you in them." She tried desperately to remember.

"My pool is sometimes troubled. One sees strange fantasies in the water. But they pass like dreams."

Suddenly the cry of Helen's German Shephard split the air, followed by the snarl of a cat.

"Woolfram! Where is he?" Helen cried, running out of the room.

COMING NEXT ISSUE: "Under Im-ho-tep's Spell" & "The Wrath of Isis", the concluding chapters of this Fantastic Filmbook. Plus! "Wrapping on the Mummy", a Feature Followup by Dr. Walter J. [illegible], Egyptologist, full of [illegible] about . . . THE MUMMY.

MYSTERY PHOTO #105

HAND-SOME HARRY

OR IS IT Hauntsome Harry?

Well, whoever (or whatever) he is, it's obvious they didn't name him Hairy after his father's chest because his chest is as bald as Yul Brynner's head.

Is he a refugee from JACK THE GIANT KILLER? A Son of Gargantua? A Thing from a Shudder World?

If you don't recognize from what film he came, try rearranging these letters: SH, DOG NOR ELF. (The coma is not a part of the title.)

ANSWER

MYSTERY PHOTO No.104

The Beauty in Our 20th Anniversary Issue was a trial mutation makeup by John Chambers for BENEATH THE PLANET OF THE APES. Readers who recognized Mystery Photo #103 as being from BEYOND THE DOOR included David Karek, Peter Enfantino Jr., Jay Haskett, Cindy Webb, Mark & Matthew Saxer, Baron Von Simon Glickman, David Tenhengel Jr., Taylor L. White, Jeff Dlugolecki, Ken Wilcox, Tony Kay, Clay Carlson, Tim Sullivan, Barry Koutman, Paul D. Minturn, Chris Bemis, Chris Gippie, James Lechner, Jim Cleveland, Leo Cahill, Robin Kirby, Gilbert Olivares, Wayne D. & Philip A. Hipley, Freddie Cooper, Mrs. Deborah Cappiella, Donald Borden, John Medville, Eddy Bolan, Dennis Murray, John Calderone, Aleta Faye Braden, Pat Gallucci, Michael Cross, Douglas D. Seifert, Bruce Howe, Robt. Abernathy, Eric Tignini, Parker Anderson, James & Bryan King, Eddie Mather; and Angie Brewer, a girl with a senseyume, added "The pimple-puss was Juliet Mills as the possessed Jessica Barret. Hope I got my name in print again." (Sorry, ANNIE BREWER, we can only print your name once.) [Oh, sorry ANGIE, we see your name is not Annie but ANGIE BREWER. But please don't be ANGRY with us—we still can only print your name once, ANGIE BREWER.]

SON OF MAX FACTOR

THE ALIEN FACTOR

accompanying fotos by britt mc donough

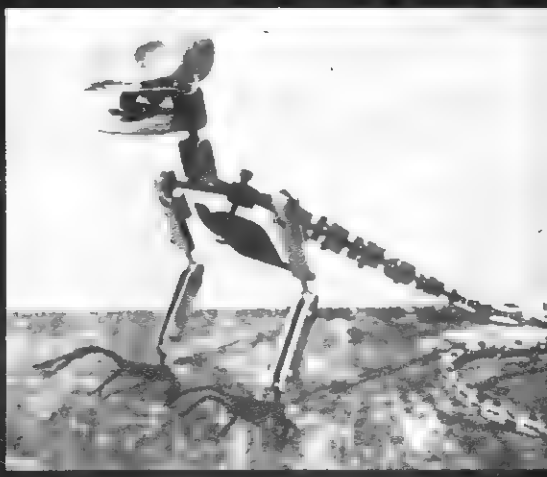
NIGHT OF THE LIVING DEAD!
SCHLOCK!
DARK STAR!
FLESH GORDON!

Names, indeed, to conjure with!

Another independent feature-length film now stands in the wings, waiting to be judged. A scientifilm known as—

THE ALLEN FACTOR

Here's the story: The small town of Perry Hill, in remote western Maryland, is a quiet town



Alien, left, is a Leemoid from the film THE ALIEN FACTOR. We wonder what happens when a Leemoid meets a Droid? Right, maybe we have the answer to the preceding question as we find Droids & Leemoids have something in common: *metal skeletons!* (Leemoid created & animated by Ernest D. Farino.)

Too close for comfort! This might be considered a Close Encounter of the Worst Kind if the Alien doesn't turn out to be friendly!

Restful. Peaceful. The kind of place a person could retire to.

Enjoying the view of a sunset from their car are Mary Jane (Eleanor Herman) & her boy friend Rex Walker (Johnny Walker). Everything seems as normal as one might expect until they are ATTACKED.

Attacked by a thing so horrible that it borders on being . . . ALIEN.

A large black shape covers the faces of the 2 lovers and pulls the screaming Rex completely out of the car. Mary Jane cowers as she stares at . . . THE INFERBYCE!!!

neither man nor beast

The Inferbyce—a man-sized insect savagely destroying the boy she was just sitting with.

In a panic, Mary Jane flees the car and escapes as the Inferbyce puts its vicious finishing touches to Rex.

And this happens only THREE MINUTES into the film!

Investigating the death of Rex, Sheriff Jack Cinder (Tom Griffith) finds Mary Jane in a state of shock.

Open-mouthed!

Uncomprehending!

It is in such a state that he takes her to Dr. Ruth Sherman (Anne Frith) & her nephew, Steven Price (George "Bloody Hunks" Stover). While at the house, the sheriff gets the doctor's opinion and is confronted by the town's Mayor Wicker (Dick Dyszel), who is also shocked by what happened. They seem to agree on a preliminary theory: that young Rex Walker was killed by a large vicious animal . . . like a bobcat!

The doctors examine the body and discover that it is saturated with a deadly unknown poison. This fact they attempt to suppress to prevent a panic; tho pesky reporter Edie Martin (Mary Mertens) keeps probing for the truth. And while Sheriff Cinder & Deputy Pete Evans (Richard Geiwitz) try to keep the publicity down, *more* Aliens are loose, maiming or killing

The Interbyce gets its antennae touched up by writer/director Dohler before being put thru its paces before the camera.

townspeople. How the sheriff & deputy try to get to the bottom of the mysterious happenings, aided by the equally mysterious adventurer, Ben Zachary (Don Leifert), makes up the bulk of otherwordly events in this action-filled production.

cinemagic

The film was made by Cinemagic Visual Effects Inc.

The group is made up of dedicated fans who have been making fantasy-oriented "amateur" movies for years. Some studied filmaking in college. In the summer of '76 they decided they would take the big step.

Spearheaded by Don Dohler (editor of a fanzine devoted to special effects), the group began to hold regular meetings in the home of George Stover, known to **FM** readers as the publisher of Black Oracle fanzine. George, who has been an actor in Baltimore film & stage productions, was given the role of Steven and the people who would eventually be involved with the film began to pop up.

This beasteld looks like he just enjoyed a man sandwich. He's an animated Alien in both senses of the word.

Finally, after much looking, Don Leifert was chosen to play the leading role—the monster-killer/adventurer!

As the first day of shooting drew close, Don Dohler put the finishing touches to his script, the equipment and film were obtained and THE ALIEN FACTOR was on its way!

The most exciting thing about THE ALIEN FACTOR is, of course, the Aliens.

zagatiles & leemoids

The Inferbyce was built & worn by Larry Schlechter, a local makeup artist. Larry followed the description in Dohler's script and came up with a man-like version of a cockroach. He molded *papier mache* over portions of hinged cardboard and used this as the basis of the creation. Details like shiny black eyes and the way the thing was to walk, all came later. In the end, the finished product you see on the screen was made up of 7 main pieces!

The Zagatile is another of the deadly Aliens. Built & worn by John Cosentino, the creature is a remarkable 7½ feet tall! The story behind the construction of the Zagatile is just as amazing as the beast itself. Since Cosentino was going to *be* the Zagatile, he began the process by somehow making a larger plaster cast of his OWN BODY! With this, he began the sculpting process necessary to make this strange being as lifelike as possible.

Using ski boots, John molded 1½-foot-high claw-like "feet" for the creature. Yards of brownish fur, gallons of latex & many hours later, John had himself an exceptionally-realistic alien!

Fans of Harryhausen & Danforth should like one of the other Aliens—the Leemoid! The Leemoid is a 3-dimensional stop-motion creation. It is a glowing *energy* being, invisible by day, hauntingly present by light.

The music for the film is an original symphonic synthesizer score. Needless to say, the music definitely fits the overall mood of the picture.

famous fm fans

22 dedicated actors, filmakers & artists donated their time & talent to create monsters & special effects said to be worthy of any Hollywood standard. The opening credits scene is quoted as "truly outstanding".

Unproven talents have made it on to the professional screen before. We have but to remember EQUINOX, SCHLOCK, THE BLOB, DARK STAR ... The important factor is competence in order to compete in the theatrical market. George Lucas, Steven Spielberg, Jim Danforth, John Landis, Rick Baker, Paul Clemens, Mark Hamill & others have all come up thru the ranks from FM-inspired fans; FM hopes, as an ongoing source of inspiration to the new generation, it has something more to be proud of in ...THE ALIEN FACTOR.

Susan White, Baltimore TV newswoman, learns (the hard way) you never rile a Zagatile!

A wounded Alien (Tony Malanowski) communicates telepathically with a mysterious adventurer, Ben Zachery (Don Leifert).

END

in the alphabet of horror "R" IS FOR REVENGE

by Jeff DeFeo

SON OF VENGEANCE

This is the sequel to "V" Is For Vengeance which was featured in our 141st issue and which told of frightening phantoms lurking in subterranean grottoes, mysterious museums with curious curators & exhibits of evil; Jason Carvette, the Butcher of Baltimore; the living dead, breathing walking stalking killing!

Living or dead, men or women all hell-bent on evening a score.

All seeking – bloody REVENGE!

sinister samples

The eerie examples sampled in FM 141 were but the hors d'oeuvres (or, as Forry would probably say, the horrors-d'oeuvres), the nibbly stuff, the finger food (watch out for the fingers in that food!) to whet your appetite or, in the case of the blood cocktails, to wet it.

We remind you now of other individuals who have made a cinematic name for themselves in their thirst for Vengeance

"v" is for verne

NEMO & THE NAUTILUS

"I am not what you call a civilized man. I am thru with society for reasons that I alone can appreciate. Therefore I don't obey its laws, and I suggest that you never refer to them in my presence!"

The words are those of the dynamic Capt. Nemo, Jules Verne's fabled commander of the futuristic atomic-powered submarine, the Nautilus.

The moody Nemo is driven beneath the waves by his fierce hatred for the ways of man. "On the surface there is hunger & fear. Men exercise unjust laws. They fight and tear one another to pieces. And only a few feet under the waves their reign ceases, their evil drowns. Here, on the ocean floor, is the only independence. Here, I am free!"

The character of Capt. Nemo was best portrayed by James Mason in Disney's 20,000 LEAGUES UNDER THE SEA (1954).

The dark fury of Nemo is most vividly shown when a prison island is spotted from the *Nautilus*. Nemo explains that the prisoners are carrying sacks of nitrate & phosphate for ammunition, the "seeds of war". He angrily confesses that he was "once one of those pitiful wretches", and as the powder-laden vessel steams out of the harbor, Nemo revs up the motors of the *Nautilus* and sends the sub on one of its death-dealing collision courses, fatal to anyone or anything in its way.

Nemo justifies his vengeance by labeling the

This article will help you bone up on How to Hate (in case you're not old enough yet to be a taxpayer—in which case you don't need any lessons). Look closely and you'll discover a familiar face (?) amongst the skulls. (From DR. PHIBES RISES AGAIN.)

warmakers ". . . the assassins, the dealers in death; I am the avenger." But his true bitterness stems from the murder of his wife & son & his exile to the prison island.

In the end, Nemo's hideaway, the island of Vulcania, is destroyed by a tumultuous explosion. As a huge mushroom cloud rises above the crumbling terrain, the *Nautilus,* with its majestic nose pointed skyward, sinks into the depths of the sea.

"v" is for vulcania

Capt. Nemo survives the holocaust at Vulcania and surfaces again in MYSTERIOUS ISLAND (1961),this time in the person of Herbert Lom.

But Nemo & the *Nautilus* seem much the worse for wear. The once-invincible craft is no longer seaworthy and the Captain's hair has turned from Mason-black to Lom-white.

One thing hasn't changed, however: where Nemo goes, lava flows, and MYSTERIOUS ISLAND is no exception.

The Captain's cavernous "apartment", an underground parking place for his *Nautilus* mobile home, is furnished with a fireplace that is bubbling over with molten lava.

While Nemo attempts to rescue himself & the other survivors on the island, he is trapped &

FJA sez, "When Vincent Price said he'd introduce me to an Iron Maiden, I supposed he meant Barbara Steele. But it turned out to be a Too Close Encounter of the Weird Kind!"

crushed by a falling metal beam inside the sub. One more time the *Nautilus* & its creator go down for the count. And we don't mean Count Dracula. As you may recall, his mother told him never to go near the water.

from dome to doom

The image of Nemo & the Nautilus fades from the screen but does not die. In 1969, MGM breathes life into man & machine again in CAPTAIN NEMO & THE UNDERWATER CITY. With Robert Ryan now at the helm, Nemo builds a domed metropolis on the ocean floor.

Called Templemer, the city is supplied with oxygen by an ingenious device which, as a by-product, turns rock into gold!

But when humans from the outer world "drop in" for a visit and immediately entertain visions of wealth, Nemo is once again given a bitter taste of the ways of man.

the price is right and his victims are con-vinced!

Ask anyone who the master of the Revenge Film is and you're almost sure to get the same answer: Vincent Price. In my opinion, Vicious Vincent made the 3 greatest revenge pictures ever.

Go to New Tricks of Death in DR. PHIBES RISES AGAIN.

THE 3 FACES OF NEMO

Nemo #1, James Mason in Walt Disney version of 20,000 LEAGUES UNDER THE SEA.

Nemo #2, Herbert Lom in Ray Harryhausen's Superdynamation thriller MYSTERIOUS ISLAND.

Nemo #3, the late Robert Ryan tryin' out the role in CN & THE UNDERWATER CITY.

Keep in mind—

THE MASTER OF THE LETTER P

Consider being stung to death by bees . . .
Ripped to bits by bats . . .
Impaled by a hurtling golden unicorn . . .
Frozen in a blizzard of hail . . .
All this while sitting in your car!
What horrible ways to die.
More precisely, what *abominable* ways to die!

And all at the hands of the most blood-thirsty madman ever to stalk the foggy avenues of London: THE ABOMINABLE DR. PHIBES (1971).

Dr. Anton Phibes was a well-liked, socially-elite British statesman who was very much in love with his beautiful wife, Victoria Regina. (That name was apparently chosen by Price in honor of one of his very first acting appearances on the London stage in 1935, playing opposite Helen Hayes as Queen Victoria in "Victoria Regina".)

While Phibes is in Switzerland, news of his beloved wife's *grave* illness reaches him and sends him into a frenzy. He leaps into his precision sports car and races thru the winding, treacherous European roads to be at the bedside of Victoria.

But Dr. Phibes never reaches his destination, losing control of the car and becoming the victim of a fiery & near-fatal crash. The once-distinguished face of Phibes has been reduced to a face of fire. The flesh is gone as well as the facial features, with only stark bone remaining!

A seared skull, but nevertheless ALIVE!

Phibes mysteriously disappears from the scene of the crash and returns to his home on Maldine Square, where he miraculously sets about to repair himself. A new nose here, a little hair up there, a couple of bones right in here and Phibes is as good as new . . . well, almost, anyway. I mean, how good can it be for a man to have to go thru life with a pale blue complexion & reddish lips? [Yes, I can tell you from bitter experience it's hard . . . hard!—FJA]

But for Dr. Phibes there is a far worse reality: Victoria has died on the operating table. And that is the straw that breaks the doctor's artificial back.

behind the hate ball

Filled with evil hatred, Phibes sets a course of horrifying retribution against the 9 doctors whom he holds responsible for the death of his wife. And the plan of attack is over 3000 years old! It is the G'tach, the biblical curses of the pharaohs of Egypt.

Phibes works quickly, quietly & with deadly efficiency. He gets all the assistance he needs

Ah, 'tis the Key to the Secret Chamber containing the Magic Elixir that will restore his Dead Wife to Life! (DR. PHIBES RISES AGAIN, AIP 1972.)

from his vivacious helper Vulnavia (Virginia North).

Phibes' first victim is found stung to death after taking a bee-ble bath. The next receives a late night visit from 300 *very* hungry bats. A third gets a splitting headache (actually a head-splitting ache) from a Dr. Phibes custom frog mask.

At about this time the police begin to wonder what's going on. They finally get a clue when Phibes loses one of his amulets during his 4th murder. In this one, Dr. Longstreet (Terry-Thomas) makes an over-generous blood donation—8 quarts!

Meanwhile, the police take the amulet to a wise Rabbi who explains to them it is the Hebrew symbol for blood, and further tells them of its relationship to the G'tach.

But nothing can stand in the way of Dr. Phibes. Nothing can prevent him from keeping the promise made to the spirit of Victoria: "Nine killed you. Nine shall die and be returned your loss!"

Victim #5 is frozen in a hailstorm in his car (better get that air conditioner fixed!).

#6 gets his in midair as a pack of rabid rats really move their tails for him. In addition, they move their gnawing jaws into some of his major blood vessels, causing this air vessel to crash into the English countryside.

Lucky 7 dies in a flash . . . a flash of brass on the sprialing horn of a golden unicorn.

The 8th victim is Nurse Allan, the only female of the group. She proves true that old adage that grasshoppers prefer blondes, and is reduced to skin & bones minus the skin by the large locusts with the King Henry the 8th appetites.

One victim remains. It is Dr. Vesalius (Joseph Cotten), the head of the surgical team. The 9th curse is the Death of the First Born. And it is time for the showdown at the Phibes corral, for the diabolic doctor has Vesalius' son trapped beneath a coiled tube of glass bubbling with acid!

Vesalius' task is to surgically remove a key from inside his son and free the boy.

He is given 6 minutes, the time during which Victoria died on the operating table.

Perspiration trickling down his brow, half-blinding him, Vesalius does it! The lad is freed just as the sizzling acid hits the floor!

But Phibes is nowhere to be found: he has disappeared on his elevator-organ, entombed himself next to the body of his wife, waiting to rise another day.

And rise again he does, in AIP's appropriately-titled sequel DR. PHIBES RISES AGAIN! (1972).

the gripes of wrath

This time Phibes is off to Egypt to find the mystical Elixir of Life which can bring his wife back from the dead. But Phibes is not the only one after the secret potion; antiquarian Biederbeck (Robert Quarry) is also in hot pursuit of the youth juice.

Once again the wrath of Phibes is stirred. He must resort to his demonic devices of death and he uses them well on various members of Biederbeck's expedition.

While still in London, one member of the entourage has his ears pierced: a golden snake erupts from the telephone earpiece and goes in one ear & out the other.

On board the ship bound for Egypt, the heavy drinker of Biederbeck's party is stuffed inside a giant whisky bottle and cast overboard.

In Phibes' secret cavern beneath the great Pyramids, the good(?) doctor has built a replica of his London home.

When another of Biederbeck's colleagues comes close to discovering the Phibes resting place, he is attacked by a vicious eagle. As the bird catches up to its fleeing prey, it begins to tear large chunks of flesh from the writhing body and finally flies away, its dagger-like talons dripping blood.

Vulnavia 2 (Valli Kemp) uses her charms to influence victim #4 to have a seat on a gleaming scorpion-shaped throne. But the unfortunate admirer finds the easy chair rather queasy when the pincer armrests send a platoon of spikes up thru his now bloody arms.

But there is a way out. Phibes appears in the tent and points to a ceramic miniature of the RCA Victrola dog and drops a key down the little mutt's throat.

While struggling feverishly to get the key, our ill-fated friend drops the statuette and from

"Mind if I cut in?" Vincent Price asks victim in THEATRE OF BLOOD.

amidst the shattered plaster crawl dozens of angry scorpions (mad because they were refused roles as extras in THE STING)!

The next prey of Phibes gets a terrible backache from a too-soft mattress. As a matter of fact, it's so soft that Phibes can make it fold completely in half . . . with the unlucky sleeper still in it! He doesn't awake for his wake.

Doom-ee #6 decides to take a little ride thru the Sahara in his vintage car. Upon turning on the ignition, the cap in the middle of the steering wheel pops off and the driver quickly learns this trip is going to be a real blast. Actually, a sand blast, and the dune doom's on him as he is pummeled by millions of grains from the desert floor, leaving a perfectly smooth skeleton (hey, kids, maybe there *is* a cure for acne after all)!

Finally, Phibes & Biederbeck come face to face (OK, skull to face) and, as always happens in the movies, the good guy wins: PHIBES!

When we last see our hero, he is floating down the Nile on a barge bearing the body of Victoria, with a garland of funeral flowers doing his rendition of "Somewhere Over the Rainbow". Remember, one definition of "rendition" is "to rip". RIP, Victoria!

Vince Price (right) as the Birdman of Alka-Seltzer (Son of Al K. Frez) offers his Next Victim the choice of a frog in his throat or a frog on his noggin.

Vincent puts Victim to the Acid Test in original DR. PHIBES Film.

a little shakes-fear, anyone

Vincent Price made his 3d great revenge film in as many years when he portrayed Edward Lionheart in THEATRE OF BLOOD (1972).

The premise of this film was much the same as that in the Phibes films: diabolic methods of killing, based this time on the plays of Wild Bill Shakespeare instead of the Bible.

Edward Lionheart is obsessed with the famous Bard of Avalon. He portrays his characters with all the gusto & depth required of a true Shakespearian actor for he believes that a bard in the hand is worth two in the bush.

But the critics don't seem to appreciate his work; they ridicule him & give him terrible reviews.

But Edward Lionheart does not take criticism lightly and decides to teach each detractor about the wisdom of William. And the pupils will learn the hard way . . . by dying!

And like his counterpart, Dr. Phibes, Edw. Lionheart gets right down to the business of extermination in a mind-boggling manner which even Doc Phibes & His Deadly Vibes would be proud of.

One reporter is hacked to death by a group of hoboes who once saved Lionheart from drowning.

Another is drowned in a vat of wine. A third, surgically decapitated. (He criticized Ed so cruelly he lost his head.)

Lionheart's other schoolboy pranks include inducing one analyst to become the world's first LIVING heart donor.

Preparing a dog-gone large pie made from prize poodles and then stuffing it down the ex-owner's throat, causing him to suffocate.

And giving the female member of the critic's circle a hairdo to remember—a 20,000 volt permanent that would have turned the Bride of Frankenstein green with envy!

Ah, will Vincent Price ever run out of "inventive" ways to kill people? We fans of the Cinema of Vengeance hope not for there is talk of another Phibes film, PHIBES RESURRECTUS, to be produced by Roger Corman and cameo'ing the man who takes revenge 9 times a year: our fearless leader Forry Ackerman! Maybe Vincent has saved the worst for last and will try to dispose of the world's greatest filmonster once & for all!

END

STAR-CRASH FLASH!

first photo!

Girl Friend for C-3PO? (Or should we ask, Coil Friend?) The Metallic Maiden revealed above has been made in Italy by FM Foreign Correspondent Andrea Ferrari and will be featured in AIP's Entry in the "After STAR WARS, What?" Race. (WAR IN SPACE is the Japanese Entry.) Another Scoop: STARCRASH is being directed by none other than FAMOUS MONSTERS' Original Longtime Italian Filmonster Expert, Luigi Cozzi! We're wondering if C-3PO will take one look at this Electrifying Automaton and call her 6E-L8E? (Sixy Ei-Eighty? Sounds suspiciously like robotese for Sexy Lady!)

END

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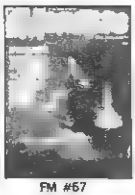

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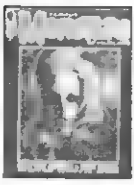
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Hi-fi Sci-fi on TV OF WARS AND AWARDS

Forrest J Ackerman covers the academy event

RICK BAKER
WINNER

STEVEN SPIELBERG
WINNER

HISTORY was made that night. Saturday 14 January 1978, one night after Friday the 13th—and 45 years after I researched & published the first known list of fantasy films, a paltry total of 34 titles from AELITA (the Russian silent Mars Movie) to the death ray film with Tyrone Power's *father,* WITHOUT WARNING (1924).

40 years later, due to the yeoman efforts of Walt Lee & the cooperation of worldwide assistants, the list had grown to 20,000 titles including some X, Y & Z titles that we hadn't known of or hadn't existed, in 1932.

In between I wrote letters to Hollywood producers and circulated petitions and created columns like *Scientifilm Spotlight, Scientifilm World, Fantasy Film Flashes,* etc., and even became an agent. My biggest book that got on the screen was THIS ISLAND EARTH. And others in between, from FIEND WITHOUT A FACE to DEATH RACE 2000.

It only took nearly half a cen-

GEORGE LUCAS
WINNER

ALEC GUINNESS
WINNER

tury, after I reported an imaginary radio broadcast marathon called *Science Fiction on the Air*, for it to come true on TV.

THE SCIENCE FICTION FILM AWARDS

They were taped over a period of about 3 hours (1½ hours, less commercials, on the air) at the world-famous Cocoanut Grove in the Ambassador Hotel, Hollywood, where 40 years earlier, as a young employee of the Academy of Motion Picture Arts & Sciences, I stood guard over the Oscars the year of the Award-winning GONE WITH THE WIND.

Now it was the night of "ON WITH THE WAND", a magic night of celebration with Science Fiction, Fantasy & Horror at last coming into its own and being recognized by a telecast to 80 syndicated stations in the nation's major cities plus overseas viewing around the world.

"Capt. Kirk" & the BURNT OFFERINGS girl, Karen Black, were the Master & Mistress of Ceremonies and attendees at the Gala Affair got to see in person a galaxy of stars from scientifilms & imagimovies.

Flash Gordon, Buck Rogers & Tarzan were all there—in the person of one single superman, Buster Crabbe; and Buster, looking fit as a fiddle, got a Standing Ovation.

KAREN BLACK & WM. SHATNER

HOSTESS & HOST

Moses, in the person of Charlton (OMEGA MAN) Heston, parted the waves of humanity for "God Himself"—Geroge Burns—to make his way, slowly but surely, to the platform, to acknowledge his profit (er, prophet). Octogenarian Burns (81 years young) won an Award as Outstanding Actor for his performance in the fantasy farce, OH, GOD!

HOORAY FOR RAY

It was a delight to see RAY HARRYHAUSEN acknowledged with a rousing ovation.

And to see FM protege RICK BAKER receive some more of the applause the monster maker (cantina creatures, STAR WARS) so richly deserves.

Noted in the audience were such famous fantasy folk as Kirk (SUPERMAN) Alyn, A.E. (SLAN) Vogt, Darlyne (Willis' Widow) O'Brien, Erik von Buelow (*Trilogy of Terror* manikin), Burgess (THE SENTINEL) Meredith, Red (PETE'S DRAGON) Buttons, Jerry Pournelle coauthor of "Lucifer's Hammer", to be filmed), Douglas (Special FX Wizard) Trumbull, Melinda (CE3K) Dillon, Mark (STAR WARS) Hamill, John (Amazing Music Man) Williams, Paul Clemens (FM Fan

AWARD PRESENTERS

BUSTER CRABBE

DARTH VADER

CHARLTON HESTON

foto by ray jones

QUICK CHANGE ARTIST

Amazing Michael McGiveney in a Matter of Moments Became

MASQUE OF THE RED DEATH

ERIK, PHANTOM OF THE OPERA

QUASIMODO, THE HUNCHBACK

LAUGH, CLOWN, LAUGH

making TV debut March 1, starring in 2½ hour *A Death in Canaan)*, Ray (MATRIAN CHRONICLES) Bradbury & Many Others.

The World's Fastest Quick Change Artist, Michael McGiveney, amazed the audience by appearing as Erik Unmasked (Chaney Phantom makeup) disappearing behind the scenes and a few seconds later emerging as The Masque of the Red Death (Chaney Phantom character), and twice more changing his entire appearance & costume in a matter of moments into Quasimodo (the Hunchback of Notre Dame) and a comedic circus entertainer from Lon Chaney Sr.'s LAUGH, CLOWN, LAUGH.

A GIFT A LA GORT

Many other sf & fantasy horror celebrities were in attendance & participating, such as GEO. PAL (nufsed !), Wolfman Jack, "Lord Darth Vader", "Ralph the Robot" Piper (CARRIE) Laurie, Dick (WESTWORLD) Benjamin, Paula (STEPFORD WIVES) Prentiss & last BUT NOT LEAST, *Christopher Lee!*

While STAR WARS swept the field with ward after award, CE3K at least made a showing with a directorial tie between Steven Spielberg & George Lucas.

There were prevues of this year's new contenders, including STARCRASH, THE INCREDIBLE MELTING MAN, METEOR, THE FURIES & other titles which readers of FM would be familiar with from our Preview (200 pix) of Forthcoming Fantastics in our last issue.

A hi-lite (to my mind) was Stan Freberg's presentation of "Orville", the Little Green Alien. (Stan did a column for the newspaper I edited during World War 2.) Like Klaatu & Gort, Orville came bearing words of wisdom for humanity and a gift of goodwill. Orville offered us "a new kind of atomic bomb" which Stan & the audience didn't think was anything we much needed until Orville explained the quality that made his extraterrestrial weapon so appealing: *"It doesn't work!"* He explained that once a year his people ritualistically gather around the bomb and beat it with sticks and all kinds of nice favors come falling out, as from a Mexican *pinata.* "What do you call *that?*" asked Stan.

"Progress," the alien replied.

The audience cheered.

Next Year, Same Time, Same Magazine, The Further Adventures of THE SCIENCE FICTION ACADEMY.

(Fantasy Film Fans wishing to join the Academy and participate in the voting may obtain details by sending a stamped self-addressed envelope to Dr. Donald A Reed, Dept. SFA, 334 W. 54 st., Los Angeles, CA 90037. FM's Official Photographer, myself, A.E. van Vogt & many others are members.)

STAR AWARDS FOR STAR WARS

Above & Below: Artist's Concept of Memorable Moments in Space Battle & The Cantina of Aliens Encountered.

END

the son of ackermansion
THE HOUSE IN THE TWILIGHT ZONE
part 2: conclusion

by paul linden

BLOOD-RED are the front doors to the home in Griffith Park (Hollywood) which houses the 51-year collection of imaginative memorabilia belonging to Forry Ackerman during his lifetime and "willed to the world" when Prince Sirki comes for him some day for that Big "Sky-Fi" Reunion with Rod Serling, Boris Karloff, Bela Lugosi & his many departed friends. (Forry fervently hopes to be here to usher in the 21st Century but is not the least bit touchy about discussion of his death and what happens to Son of Ackermansion afterwards.)

When you arrive at the Great White House at 2495 Glendower Ave. (having first made an appointment, of course, by dialing M O O N F A N) you see a crimson car with the license plate SCI FI and on the front door you find a sign directing Mr. Ackerman's guests to please use the side entrance. At the gate you are greeted by a sign, 4SJ KARLOFFORNIA.

You buzz the buzzer and—

who goes there?

There's no telling what sort of a response you'll get from the intercom. When I arrived for the Tour, a voice sounding very much like Bela Lugosi's asked in eerie tones, "Who dares disturb the sleep of the . . . vampire?"

The gate swings open and down the garden steps you go. At the bottom, on a plateau, you see the sea-green submarine, yards long, from George Pal's ATLANTIS. You hear Forry's voice calling "This way" and you proceed toward an open door beside which stands a standup poster of a somewhat younger Forry with hand outstretched in welcome. Beside the cardboard blowup is a huge standee of ATOM MAN VS. SUPERMAN. On the door is a colorful little plaque of the Ackermonster in a coffin (from the TV special on which he was Creative Consultant, *Horror Hall of Fame*), reading: My Name is Ackula. I Bid You Welcome.

inside darkest ackula

Abandoning all hope, you enter the sanctum sanctorum. (That's Latin for House of Fright.) And immediately feel like Alice (or Al) in Wonderland.

It is the office of Forry's assistant and your first thought is, "How much would I have to pay to get a job where I could work every day in surroundings like these?" The walls are a craz-

We don't want to come right out and say that the Star of this "Hammer" Film employed cheap labor to build the shelves in his Son of Ackermansion but it's pretty obvious that this pair of carpenters worked for peanuts.

This is a garage? Garage Mahal, Son of Taj—full of *duplicate* material. There are more *extra* copies of everything from *Amazing Stories* to *Zeta* in this far-famed auto shelter than in most major collections of fantasy! (including of course FAMOUS MONSTERS from #1 to #143!)

quilt of fabulous lobbycards from legendary films like Lon Chaney in A BLIND BARGAIN, the silent DANTE'S INFERNO, BLACK OXEN, WHITE PONGO, THE HORROR, "M", THE GHOUL, F.P.1, the silent LAST MAN ON EARTH & scores of others. Autographed fotos of Boris Karloff, Peter Cushing, Christopher Lee . . . paintings from the scientifiction pulps by Frank R. Paul, *Weird Tales* cover originals by Margaret Brundage, dozens of *Star Trek* off-the-screen shots. And thru a half-opened door you see MORE: a workroom with "acres" of files marked *Chaney, Lorre, Frankensteins, Draculas, FJA & Fiends*. Even the ceiling is plastered with pictures and "Bela Lugosi's scrapbooks are in there," says Forry.

Forry touches what you thought was a solid wall of pictures & placards and it slides aside to reveal— hundreds of sci-fi & fantasy paperbacks, virtually every title published in the past 30 years or more since the original *Pocketbook of Science Fiction* in the 40s. Another "wall" slides aside and you begin to realize that behind every panel are packed more alphabetically-by-author pocketbooks.

You can't imagine there could be more so perhaps you are about to thank your host when Forry reaches past a door (which incidentally has a painted poster on it adapted from the QUEEN OF BLOOD onesheet, announcing The Ackermonster vs. Velana the Vampire) and flips a switch. A fluorescent tube lights a small corridor and he motions you to pass thru the portal.

stare-way to heaven

You step out of the assistant's office and to your right find a stairway coated on either side with fantastic memorabilia. From the door at the top Dracula's Daughter gazes down at you from a collector's item poster from the mid-30s. You slowly ascend the stairs, stopping on each step to stare left & right at one fantastic sight & another: striking color paintings of Karloff, Lee, Mr. Spock . . . original artwork by Bok, Cartier, and the largest pen-&-ink drawing ever made by Virgil Finlay . . . a shiny color ad for MYSTERY OF LIFE . . . a blowup of Lugosi as Roxor from CHANDU THE MAGICIAN . . . pictures of Bela with signatures actually reading *Count Dracula* & *Dr. Mirakle*—!

As you descend the stairs in a daze you note that at the bottom is another of those everpresent sliding panels, this one dominated by a montage from . . . METROPOLIS. The City Itself, enlarged & hand-colored . . . autographed fotos of Fritz Lang & Karl Freund . . . paintings of the robotrix . . . stills of Rotwang & Brigitte Helm. And next to that panel another panel with eye-popping giant-size pictures of Im-ho-tep, Quasimodo, Gwynplaine, Dorian Gray, and next to it *another* panel with original cover paintings from FMs of 20 years ago, and over size fotos of Peter Lorre in MAD LOVE, the classic climax from MYSTERY OF THE WAX MUSEUM, Ming the Merciless, etc. etc. "Behind the panels?" Sets of FAMOUS MONSTERS, MONSTER WORLD, SPACEMEN,

One of Ferry's Proudest Possessions (and the Big Ball of Wax that scares the termites & Black Widow Spiders away): the insanely televersion of Dorian Gray by the Master Makeup Artist DICK SMITH.

Life Masks of the Legendary. How many can you identify? Not in order are: Vincent Price, Peter Lorre, an Ackermonster named Forry, Charles Laughton, Glenn Strange, Tor Johnson, Bela Lugosi, Lon Chaney Jr., Don Post, John Carradine & Boris Karloff.

How can you cast a Plaster of Paris Model in London? Only RAY HARRYHAUSEN can answer that question . . . and you know how close-mouthed he is! But he did open his lips long enough to say, "I want you to have this replica of the Ymir for your collection, Forry."

filmonster fanzines & some 30-odd *other* monster prozines from the USA plus the rest of the world.

You now realize there's a little hallway *behind* you and as you turn your gaze down it you see onesheets from DRACULA, THE LOST CITY, FRANKENSTEIN (from Germany!) and canvas oil paintings of posters for THE RAVEN, HIGH TREASON (futuristic film of 1930) and . . . more. The posters cover panels which hide away the central heating system. Across from the posters, floor to ceiling shelves with the works of the Great Ones—Burroughs, Heinlein, van Vogt, Asimov, Clarke—in pocketbooks from France, Germany, Italy, Japan, Spain, Czechoslovakia . . . you name the country.

the "good" stuff

You've already seen enough to last you a lifetime but now Forry says, "Step in here, into my office where most of the collection is, and see the really *good* stuff."

You step in and, if you're anything like me, stagger.

You've stepped into the world's biggest kaleidoscope.

A mind-boggling montage.

The eye of a hurricane, but not a Cyclopean eye, the multifaceted eye of a fly thru which you observe as thousand images simultaneously.

You feel your senses assaulted by

—a tornado of terror
—a hurricane of horror
—a cyclone of sci-fi
—a monsoon of monsterism
—a typhoon of thrills

Buried on a desk overflowing with hundreds of letters in THE typewriter, the one from which thousands of thrills have been created (and a few unForrygivable puns) and—would you believe it?—a *transparent* telephone.

Behind the desk, all the magazines, hardcover books & paperbacks that Forry has edited or in which he has stories or articles. All the reference books about filmonsters & fantasy folk, from Kirk Alyn to George Zucco.

And there! To the right of his desk. Can it be? Yes, the fabulous files full of over 100,000 fotos, 28 great metal containers with pictures from every imaginable imagi-movie from ALRAUNE to ZARDOZ!

eyes riot

As you turn your eyes right, now, toward the west, they are blest by a sight that might well blast the brain of a boy or girl, man or woman, with a weaker mind than yours:

THE METROPOLIS ROBOTRIX!
Rebuilt!
Reborn!

Lifesize & lustrous, housed in a plastic cubicle.

And everywhere surrounding Ultima Futura

A Lovely Dragon acquired at that Legendary Auction many years ago when Project Unlimited went out of business and fans came from all over the country to acquire memorabilia.

With one foot firmly planted on a prop of the past—the submarine from George Pal's ATLANTIS—Forry turns his eyes to the future.

All kinds of Fabulous Things to be seen in the Walt Daugherty Exhibit Room of the Current Ackermansion: Heads of Dr. Leo, Dorian Gray, Space Monster, the Creature from the Black Lagoon, the Trilogy of Terror Creature . . . the Claws of the Thing from Another World . . . Fort of Spock . . . a Sinbad Model . . . and More, Much More. Boy at the bottom of the picture is not a permanent part of the Collection . . . altho like many another Visiting Fan, he'd like to be!

Automaton, rows upon rows & shelves upon shelves of all the fantastic pulps there've ever been and, surely, all the incredible books.

Behind glass panels, the *first* issues of approximately 250 fantasy magazines:

WEIRD TALES #1 (1923)
GHOST STORIES #1 (1926)
AMAZING STORIES #1 (1926)
ASTOUNDING STORIES #1 (1930)

And near-mint sets of *Strange Stories, Strange Tales, Unknown, Unknown Worlds, Orchideengarten, Zeppelin Stories* (!), *Thrill Book, Magic Carpet*, etc. etc.

And First Editions, many inscribed to him, of the works of Bradbury, Wells, Sturgeon, Cummings, Campbell . . . 175 different editions of *Dracula* (and translations & "sequels") and 175 *Frankensteins* . . . hundreds of the books that have been filmed, from BRIDE OF FRANKENSTEIN to CREATURE FROM THE BLACK LAGOON, from PHANTOM OF THE OPERA to WOMAN IN THE MOON .

And there's a ledge with a display of all kinds of astonishing items:

The Viking-like headgear, ornamented with the Metropolis Robotrix, Dracula, Frankenstein, 2001 and othe significant sci-fi/fantasy/horror memorabilia, with which 4E was crowned King of the Science Fiction Fans.

A head of the unExorcised Regan.

A sculpting of Vincent Price.

And beneath that ledge, a wooden motto: "If I can't take it with me, I'm not going" . . . and beneath that, so he *can* take it with him, one of the 7 Wonders of the Modern World, the Mini AckerMansion created by famous FM fan Mary Ellen Rabogliatti, showing in infinite detail on a reduced scale the outstanding contents of the Ackermuseum! Desk, phone, still files, miles of books & magazines, props, paintings, "wing-masters", models . . . unbelievable! 6 months in the making! (A birthday present for Forry's 60th birthday in 1976.)

passing the buck

On a sliding panel, a montage of exciting scenes from Buster Crabbe's BUCK ROGERS serial and in the center of the swirl of fotos a $1 bill. Why? *BUCK* . . . ROGERS!

And on shelf after shelf, Buck Rogers zap guns, ray pistols, Pop-Up books, premiums, lead figures, rockets.

And what's this here? — another door! A doorway into the unreal where *reel* treasures are on display:

The pteranodon that was trying to fly away with Fay Wray!

The Ymir & The Elephant from 20 MILLION MILES TO EARTH!

Fritz (METROPOLIS) Lang's monocle!

Barry Atwater's Night Stalker fangs!

Lon Chaney Sr.'s Makeup Kit!

Lon Chane Jr.'s fishing pole!

What's left of one of the Fantastic Figures that sat at the table during the Climactic Scientific Seance at the Conclusion of Boris Karloffilm THE DEVIL COMMANDS.

5 of the 7 Faces of Dr. Lao!

The Claw of the Thing from Another World!

The Head & Feet & Claws of the Creature from the Black Lagoon.

Bela Lugosi's Last Pen!

Peter Lorre's Wristwatch!

Fangs from Count Yorga!

A Jim Danforth Danosaur

A Morlock!

A Mask from the 1935 SHE!

UFOs from EARTH VS. THE FLYING SAUCERS!

DONOVAN'S BRAIN!

Son of Donovan's Brain!

Capt. Nemo's 20,000 League Submarine!

Dracula's Cape!

Dorian Gray's Dressing Gown!

Lon Chaney's LONDON AFTER MIDNIGHT hat & vampire teeth!

Geophagus, Japanese Earth-Eater!

Dinosaurs galore from KING KONG, SON OF KONG, DINOSAURUS and the Very Brontosaurs that knocked down the Tower Bridge in the silent LOST WORLD.

And The End Is Not Yet!

I have to leave but Forry says, "You haven't seen the Rainbow Room! Or the Garage Mahal! Or been upstairs to the Fan Attic or downstairs to Grislyland!"

How about it, readers? Would you like to know still *more* about the Son of Ackermansion?

END

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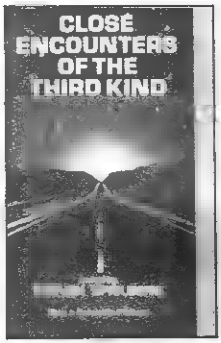

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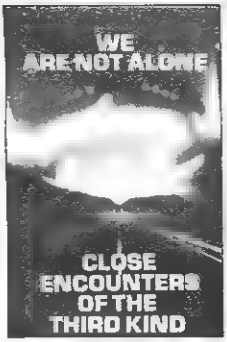

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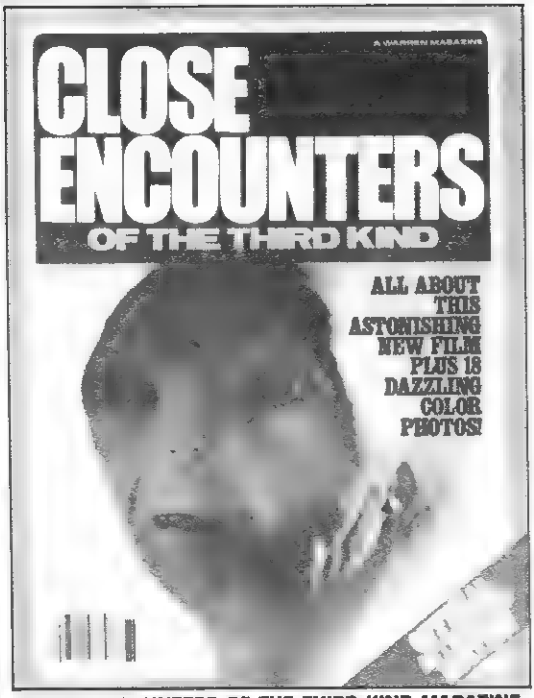

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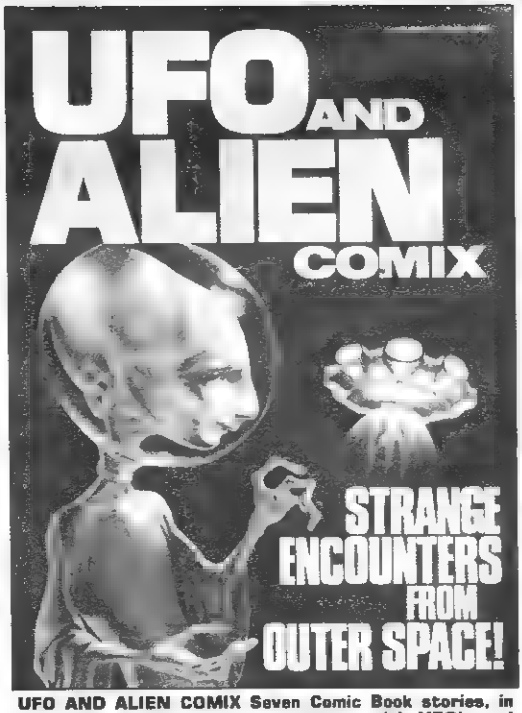

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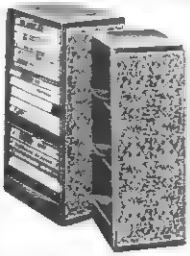
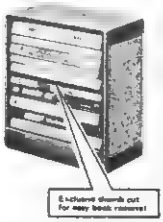
PAPERBACK BOOK CASES!

Your favorite paperback books deserve a good, dirt free, home. Keep them in these handsome cases with padded leatherette coverings, embossed in gold leaf. Choice of 4 colors: black, brown, green or red. Tilted back shelves prevent book fall out. Also, gold foil for your name.

STORE 15 BOOKS ATTRACTIVELY!

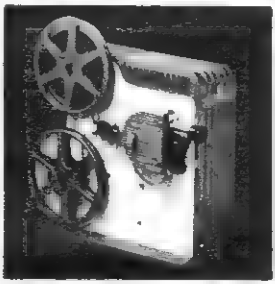


STORES APP. 15 BOOKS
13-1/4"H, 8"D, 4-3/4"W
#2680/$7 95 ea.



HOLDS APP. 11 BOOKS
9-1/4"H, 8"D, 4-3/4"W
#2681/$6.50 ea.

MOVIE PROJECTOR!
FOR REG 8 & SUPER 8 MOVIES



Compare this fine unit with others costing much more—and you'll find that this projector is well worth buying! The full size is 9" x 5" x 10" and comes in a rugged metal housing—Blower cooled and handles 200' reels. Easy threading! Rapid motor rewind. Vertical tilt device. Manual framer. 200' take up reel. 150 W lamp. Easy to clean. Have a lot of fun! #26010/$39.95

SHOGUN WARRIORS PLASTIC MODEL KITS
NEW! DIFFERENT! THEY MOVE!

DRAGUN MAZINGA RAYDEEN

DRAGUN This invincible guardian of world freedom fires rockets or a silvery battle axe. His head turns. Flying fists are spring-powered and in his wrists, buzz saws turn A full 10-1/4" tall, he's constructed of molded, bright colored plastic. A formidable warrior! Buy! #24169/$4 00

MAZINGA Though he's shorter than his fellow fighters he is equally as powerful. Armed with sword and dagger, spring powered flying fists and a removable jet aircraft wing, Mazinga confronts evil-doers wherever he locates them. 9-1/2" tall of molded, colored plastic. Winner! #24170/$4 00

RAYDEEN Armed with a fist spike in one hand and a retractable bow in the other, this titan is an unbeatable freedom fighter The bow launches arrows and his impenetrable face shield opens and closes. Raydeen is constructed of molded, colored plastic. 10-1/4" tall. #24171/$4.00

FULL COLOR MONSTER KITS!
DETAILED BACKGROUND—6" TALL

FRANKENSTEIN

From parts of dead bodies he was pieced together and animated by electricity! The horrible unborn thing turned on its creator to vow vengeance toward all mankind! #24179/ $1.95

WOLFMAN

Whenever the full moon is on the rise this beastman stalks his human prey. If you hear his tortured howling then you are sure to become his next victim! There is no escape! #24180/ $1.95

CREATURE FROM THE BLACK LAGOON

Here he comes swimming your way, heaven forbid! The gillman! He is a throwback to the days before humans walked on the land. #24181/ $1.95

DR. JEKYLL

This brilliant scientist was driven by his passion for knowledge to probe into the depths of the human soul. What he discovered there was a horror exceeding his most bizarre nightmares! #24182/ $1.95

MR. HYDE

The kindly Dr. Jekyll's other self. Mr. Hyde roamed the low places of the evening seeking pleasure. Let no one stand in his way. The creature is not above an act of murder or anything! #24183/ $1.95

DRACULA

The infamous Count lures you hypnotically into his dungeon. Once there, he will attempt to fill his insatiable bloodlust! But there can be no end to his nocturnal wanderings! #24184/ $1.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

FRIGHT FILMS REGULAR & SUPER 8

FRANKENSTEIN MEETS THE WOLFMAN

High in the Carpathian Mountains, a mad scientist works to revive the Frankenstein monster And he succeeds, in time for the living corpse to do battle with a rampant wolfman Lightning, fangs, and action galore Fight between the monsters is one of horror filmdoms finest Stars Lugosi as Frankenstein, and Chaney as Wolfman #2227/$9.95 SUPER 8 ONLY

DOOM OF DRACULA

Boris Karloff portrays a carnival owner who locates the remains of Count Dracula He brings the vampire back to life, and sends him on an utterly diabolical mission Soon, however, Karloff realizes he has made a mistake, as Dracula turns on him! John Carradine plays Dracula. Sequel is "House of Frankenstein" film #2246/$9 95

THE INVISIBLE MAN

This is it! The original motion picture featuring HG Wells' classic character This effort introduced the great Claude Raines to the industry Startling special effects by John P. Fulton, which show man who becomes transparent due to scientific experiments. A chilling, absorbing film, one of the all-time greats. #2237/$9 95

HOUSE OF FRANKENSTEIN

Follow-up feature to "Doom of Dracula" Karloff stars as scientist disguised as Carny owner, who is journeying the world over in search of the Frankenstein monster And, finally, he finds it . returning it to life But then, trouble! For the Wolf man arrives on the scene, to destroy the doctor and his new 'patient' "#2247/$9 95 Sup8 only

MONSTERS! MYSTERY MAYHEM! & MORE!

THE MUMMY'S GHOST

Here is an exciting sequel to "The Mummy" Lon Chaney portrays the man of rotted cloth, as he terrorizes a scientific gathering about his sacred sarcophagus And, as fate would have it, he falls for the young lady scientist who is a part of this expedition This Mummy is more brutal, more deadly than the Karloff one #2269/$9 95

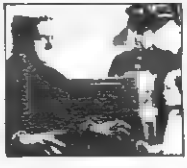
FRANKENSTEIN'S NEW BRAIN

The flawed criminal brain of the monster is removed and into the huge body, Igor's brain is inserted He speaks, moves and all seems well until the monster goes blind In a rage he wrecks his creator's lab! Scary! #22087/$9 95

I WAS A TEENAGE WEREWOLF

One of the most popular monster movies in history A young boy visits a psychiatrist for to solve his various hang-ups But the doctor, himself, is deranged, and hypnotizes the boy Under hypnosis, the young man is convinced by the psychiatrist that he is a werewolf! Then, it's off to kill for the doctor! #2221/$9.95

THE TRIAL OF FRANKENSTEIN



The famous Frankenstein monster is revived in an amazing fashion via a brain transplant Igor, the hunchback, gives his brain to the creature This film is taken from the classical movie 'Ghost of Frankenstein" #22086/$9 95

RETURN OF DRACULA

Dracula is back, in the form of actor Charles Lederer The Count moves into a small, isolated town and begins to live as a parasite, sucking the blood of the plain country folk around him All goes well until the infamous monster is found out and hunted. One of the most unusual Dracula films ever produced. A must. #2273/ $9 95

MAN-MADE MONSTER

A team-up of two great horror actors. Lionel Atwill portrays a mad scientist, and Lon Chaney, a truck driver killed in an accident. Atwill discovers the body and through the use of high-voltage electricity, brings Chaney back to life But the truck driver is no longer human He's become an electric monstrosity! #2264 $9 95

THE HUNCHBACK OF NOTRE DAME

A classic of filmmaking The second filming of Hugo's immortal novel stars Charles Laughton as the horribly misshapen hunchback called Quasimodo This brilliant film tells of the beast's love for a beauty The gypsy Esmeralda And the horrors that befall the young girl in the France of yore A sensitive monster movie #2238 $9.95 SUPER 8 ONLY

TASTE THE BLOOD OF DRACULA

Many fans of horror films consider Christopher Lee the finest screen Dracula And in this film, his awesome talent is in evidence Tall, violent, and menacing, Lee is the immortal count. Here, he travels from Transylvania to London His plan is to ravage four respectable families in the great city. And this he does, brutally! #2265/$9.95

STRAIT-JACKET

Joan Crawford, star of "Whatever Happened to Baby Jane" joined with "Rosemary's Baby" Bill Castle to create this modern-day horror classic. This film is not for the faint-hearted, as it is about a series of brutal axe-murders. Is Crawford victim or killer? Warning vicious axe-killings appear in this film A real shocker! #2266 $9 95

THE BEAST WITH FIVE FINGERS

Peter Lorre stars in this incredible film of a concert pianist So far, not very frightening But when he is possessed by devilish madness, his gentle hands become instruments of vile murder And then is unleashed the incredible Beast With Five Fingers. Lorre at his horrific best, with a fine supporting cast. #2230/$9 95

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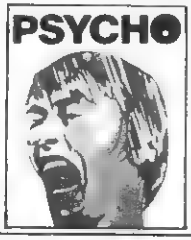
UNBELIEVABLE HOME MOVIES!
HEART-THROBBING-200' REELS!

HOUSE of DRACULA

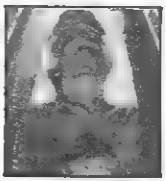
In this brilliant shocker the legendary Count Dracula is portrayed, with sinister bravado, by the great character actor, John Carradine. As if he wasn't enough, included in the guest list: Frankenstein's monster & the Wolfman, played by Lon Chaney, Jr. The three clash in one of film's most exciting battles! View this great film in B&W. Super 8 only. #22084/$9.95

PSYCHO



PSYCHO! A young woman stops at the Bates Motel and she is brutily murdered while taking a shower. She wasn't the first or last victim of the psycotic killer. Follow the reign of terror in this unique book of over 1,300 photos which, with the complete dialog from the script, recreates the classic Hitchcock thriller in a big softcover volume. #22088/ $9.95

THE MUMMY'S TOMB

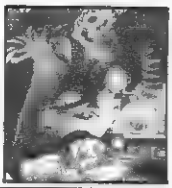


We are not in Transylvania but rather in the mystified land of Egypt. Here is where the bandaged ghoul hangs out... Dead and buried for who knows how long? But is the Mummy actually dead or is he in fact breathing through those bandages? Come a bit closer and see for yourself! B&W in regular 8mm #2229/$9 95

FRANKENSTEIN MUST BE DESTROYED

Are you ready for this one? It's all new and all too frightening! The most horrifying "Frankenstein" movie ever filmed! See the most fiendish monster ever conceived! You can view this film in the privacy of your own home... and scream to your heart's content. Super and regular 8 film in Black and White Order #2234/$9 95

DR. X



This daring movie was one of the most elusive of all the major horror films of the early 1930's. With its great visual style, this film stresses shadowy effects, sharp and angular images. Don't end up in this weird Dr's. laboratory... You might never get out! Be sure to order Super or regular 8 film Black & White #2272/$9.95

MONSTER THAT CHALLENGED THE WORLD

Would you believe a giant mollusk of vaguely lobster like appearance? Having been at the bottom of the sea for billions of years ... he finally surfaces for a breather and some food ... None other than human blood! Then it's the U.S Navy to the rescue! Have you any doubt of the outcome? A Black & White Film Super & reg 8 #2274/$9 95

THE SPIDER

It must eat you to live! You will be amazed at the size of this beast! It's hard to fight back against fifty tons of ugly—creeping black horror! An entire brigade tries its best to stop the spider. Action galore! A Black and White fantasy-film-frolic. Don't waste time in ordering! Super or regular 8mm film. Specify #2276/$9.95

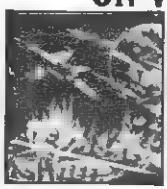
THE GIANT BEHEMOTH

Nothing so frightful has ever been seen! He is the two hundred foot horror from the Earth's beginning . Burning the human race with its hell fire . Crushing everything that is in its shadowy path. This is surely one angry creature! Be sure to specify either Super or regular 8 in Black and White Hurry - order #2277/$9.95

GODZILLA V.S. THE THING

Who dares to do battle against a 500 foot radioactive, fire-breathing, green lizard? Only the Thing! This war of the giants is one - not to be missed... The armies of the world see it... try to stop it... and are destroyed in their meager efforts! A real hair-raising thriller! Black & White, Super and regular 8mm #2278/$9.95

FIRST SPACESHIP ON VENUS



You will be the first... The very first Earthling to see what is actually happening on the second planet from our sun! One of man's most exciting, most incredible film journeys Enjoy this wonderful movie... Plus on the same reel... Preview attractions! See it in Black and White—Super or regular 8—Buy it today #2279/$9.95

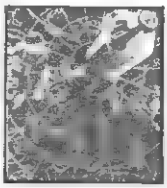
GHIDRAH

Three heads are better than one... For this tri-headed creature, anyway. This beast is unreal! He cannot be destroyed by any weapon known to man! Where does this monster evolve from? A soaring meteor! Soaring into your home in a Black and White movie. Either Super or regular 8mm film. Order yours today and specify #2281/$9 95

BATTLES OF GHIDRAH

The three headed beast comes face to face to face ... with Godzilla, Rodan and Mothra! They are called upon to defend their home planet from the fire breathing baddie from beyond the Stratosphere. Action-packed scenes! Don't dare miss this fantasy movie great! Super or regular 8mm Black and White. Order now! #2282/$9.95

MAROONED



How would you like to be marooned in outer space? This is the movie saga of Ironman One (a space vehicle) and its passengers A fine science fiction film for everybody! Choose from: Super or regular 8 Color film #22052/$19 95 Or a Black and White version in Super or regular 8 #22051/$9 95 Both are really fantastic flicks!

MONSTER FROM A PREHISTORIC PLANET

A giant octopus and an entire family of winged flying griffin-type furries have the country of Japan in an uproar with terror and complete destruction! Their tremendous powers were unbelievable when teamed together! How do all of the people escape from their horrible fates? Available in Super 8 film only. B&W #22068/$9 95

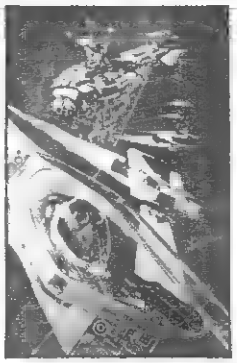
HAVE FUN AND ENJOY ALL OF THESE FASCINATING AND EXCITING HOME MOVIES. YOU CAN HAVE YOUR OWN FILM FESTIVALS! ALL OF THESE SCIENCE FICTION AND HORROR FLICKS ARE REASONABLY PRICED. COLLECT THEM ALL AND SHOW THEM TO YOUR FRIENDS AND FAMILY . . . START YOUR OWN HOME-MOVIE THEATER! WARREN PUBLISHING DOES IT ALL FOR YOU . . . SO ORDER TODAY!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

SCIENCE FICTION FULL COLOR POSTERS 22"x35"

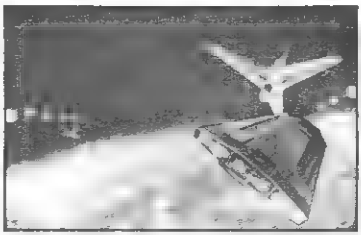
PLANET OF THE BLIND Bright flames issues from the engines of two space ships! Full color! 22"x35"! #29004/$2.50

GREEN BRAIN A yellowed skull sits on landscape of orange sand. Through its hollow eye sockets we see a green brain. Above the skull is a swarm of deadly, and bloody eyed locusts! In Full color! 22" x 35"! #29003/ $2.50



STAR SQUAD With a warm flame the fighter ships blast away from a tremendous mother craft and we get a glimpse of the alien pilots. Its green eyes stare thru the canopy. Big! Full color! 22" x 35"! #2998/ $2.50

THOSE WHO WATCH An enourmous craft hovers above a lush planet as the sun rises! Full color! 22" x 35"! #29001/$2.50



EARTH ENSLAVED What are those multi-sided, glowing boxes orbiting around Earth? Full color! 22" x 35"! #29002/$2.50

BATTLE OF THE GALAXIES A dog fight in outer space! Loaded with thrilling action! Full color! 22" x 35"! #2999/$2.50

12 COLOR PAINTINGS by San Julian from the covers of Creepy, Eerie & Vampi!

Horrors and the Heroes! Rendered in Full Color by the Top Illustrator Sanjulian! All, but one, have appeared on covers for Warren Magazines but they are offered to you as a set without type or titles. It's Printed on high quality stock. They can either be hung as Posters or framed. Each painting is 18" x 13". The entire set of 12 only $2.75! #26020

THE NEW KING KONG!

A GIANT 35" x 23" COLOR POSTER!

KONG straddles the Twin Towers of the World Trade Center! What is that he is holding in his huge palm? Could it be? Yes! A fair haired maiden—terrorized! Fighter jets swoop down to save her from the APE! This amazing scene appeared on Famous Monsters—issue #125. Now it can be yours! A grand, new, full color poster! #2978/$2.00

STAR TREK FULL COLOR POSTER

Here comes the ultimate Star Trek poster! Ken Barr, well known science fiction illustrator, has pulled out the stops and created a masterpiece of Fantastic Art. The 6 major characters of Star Trek Captain Kirk, Commander Spock, 'Doc' McCoy, Scotty, Uhura and Sulu are beaming your way in rich, vivid color. Behind the crew is their ship, the Enterprise, rendered in striking detail. Surrounding them, in subtle hues, are memories of their voyages. 28"x20". #2980/$2.98

FOR TREKKIES, SCI-FI FANS AND POSTER FREAKS YOU MUST HAVE KEN BARR'S STAR TREK!

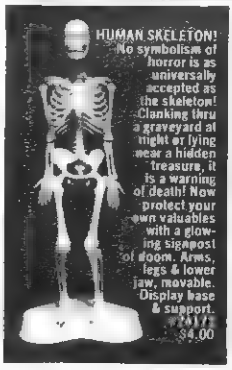
To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

GLOW KITS

ANATOMICALLY ACCURATE!

For mad science students or just plain fear freaks these two plastic model kits are a scream. They glow in the dark!

THE HUMAN SKULL! An exact model of what holds your head together! Features are: spring action lower jawbone, a complete set of teeth and a removable skull cap for easy cleaning. Buy! #24173/$4.50



HUMAN SKELETON! No symbolism of horror is as universally accepted as the skeleton! Clanking thru a graveyard at night or lying near a hidden treasure, it is a warning of death! Now protect your own valuables with a glowing signpost of doom. Arms, legs & lower jaw, movable. Display base & support. #24174 $4.00

MONSTER CASES

SAVE YOUR MONSTERS!

Early issues of Famous Monsters are worth a lot of money in mint condition. Here's how to keep them that way.

As the supply of back issues dwindles on our shelves your issues increase in value. Even if you have no intention of selling your collection, you'll want to keep them neat in these CUSTOM-DESIGNED LEATHERETTE CASES. Each holds a one-year run of FM. Title in gold on red spine. FM CASE #2634 $4.95

FAMOUS MONSTERS FAN CLUB!

If you can't become a monster at least be a card-carrying VICE PRESIDENT of the Famous Monster Fan Club. You receive a colorful OFFICIAL BADGE and a wallet-size OFFICIAL MEMBERSHIP CARD signed by Dr. Acula. Join now!

#2641 $2.00

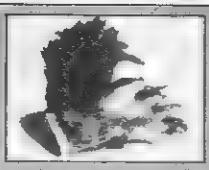
DELUXE LATEX RUBBER WHOLE HEAD MASKS

PHANTOM OF THE OPERA! Lon Chaney's immortal make-up masterpiece recreated for you classic horror fans. #2532/$39.95

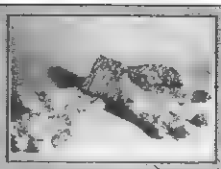
FRANKENSTEIN! King of the monsters! Complete with matted hair, bolts, clamps, two grisly scars & a grim stare. #2542/$39.95

GREY TIMBERWOLF! For those in search of an unusual sort of werewolf, try this long muzzled, furry monster! #2590/$34.95

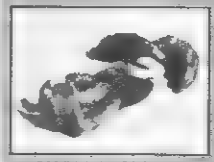
HANDS & FEET



WOLFMAN HANDS (1 PAIR) #2539/ $27.95



MUMMY HANDS (1 PAIR) #2541/ $27.95



GORILLA HANDS (1 PAIR) #2550/ $27.95

GORILLA FEET (1 PAIR) #2551/$27.95

AVAILABLE ONLY IN THE U.S. AND CANADA.

HUNCHBACK OF NOTRE DAME! Skulk as the deformed bell ringer who fought off an army for lovely Esmeralda! #2548/$39.95

HOLLYWOOD GORILLA Film star of a score of grade-B adventure, jungle and mystery movies. A black-haired ape! #2549/$39.95

YETI! Blowing in from the Himalayas comes the Abominable Snowman. Brown and white mane. Menacing fangs. #2582/$34.95

BLOODY WEREWOLF! Its teeth coated with blood! Its face is bristling with brown flowing fur. Frightful car! #2583/$34.95

FLY! You actually see through these large, golden mirrored eyes. A black, furry insect monstrosity. Buy! #2584/$34.95

DRACULA! The infamous Count in all his gory glory. Streaks of grey run through dark hair. Bright red eyes! #2585/$34.95

KONG! Is on the rampage once more! His nostrils flared, teeth yellow with age and a black mantle of fur. #2586 $34.95

ERIK! His face is abundant with sores from acid. His grey hair is moldy from his living in damp sewers. #2587/$34.95

QUASIMODO! The hunchback sees all with his disfigured lower eye. Long, rusty-brown hair crowns his head. #2588/$34.95

WHITE TIMBERWOLF! Like his grey cousin but with albino white fur and equally as sinister. Big muzzled wolf! #2589/$34.95

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PAPERBACK NOVELS OF THE UNDEAD

Grotesque Adventures into the World of Undying Monsters

TRUE VAMPIRES
A thoroughly researched book about vampires that actually walked the earth. A shocker of a book. #21041/$1.25

7 TICKETS TO HELL
A treasure in gold, an army of zombies, and monster worms. And then there's the curse #21048/$1.00

Ten superbly crafted stories by Robert W Chambers, Ray Bradbury, H P. Lovecraft, Robert Bloch, Clark More! #2124/95¢

Cthuluh, a terrible entry from beyond time, is the subject of 13 incredible stories by Lovecraft and others Volume 1 #21093/95¢

Return to the world of Cthuluh, the creature that is nightmare personified, in 9 incredible short stories. Lovecraft Volume 2 #21094/95¢

Here is a superb collection of stories by Lovecraft Included are "The Moon Bog," "The Unnamable," and "From Beyond." #21092/95¢

There is something in the ice; something so frightening as to defy description. Read "At the Mountains of Madness" #21068/95¢

GHOUL LOVER
The incredible Dr. Von Cosel brings a beautiful young girl back to life for a fiendish purpose. #21050/$1.00

CURSE OF QUINTANA
From under the earth come 10' tall man-monsters, the Minions of Rahu. Will keep you tranced. #21051/$1.00

DRACULA RETURNS
Right where the original left off! Using the technology of modern science 2 scientists reincarnate Dracula! #2106/95¢

HAND OF DRACULA
It began as a scavenger hunt in a funeral parlor. The director's bizarre ideas made Dracula shudder! #2104? $1.25

DRACULA'S BROTHERS
A flock of Vampire Bats were on a rampage Would Dracula stop them if it meant war against his brothers? #21133/95¢

DRACULA'S GOLD
Is the mysterious woman in white, who lurks in the shadows, the deadly slasher or is Dracula the killer? #21134/95¢

DRUMS OF DRACULA
Daddy Bones was a Voodoo priest and even Dracula left helpless against a hoard of Devildolls and Zombies! #21135/95¢

GHASTLY PAPERBACK BOOKS TO STIR YOUR DEVILISH SENSES!

UNEASINESS OVERCOMES YOUR MIND!

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MORE LITTLE MONSTERS Read all about the devil's possessions on kids! Stories by Bloch, Derleth, and other great authors. #21039/95¢

THE PLAGUE OF SOUND Flash battles a maneating spider, a mad musician Can he save the planet? A heart stopping tale! Order #21155/95¢

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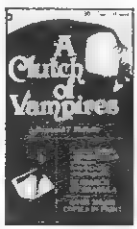

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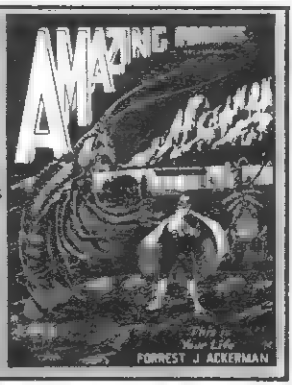
Funny, Fantastic, Frightening. Fiction, Interviews, Features About Forry and By Forry.

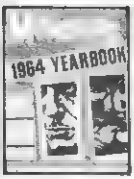
60 Years of FJA's Life in an Amazing New Souvenir Magazine. 3 hours to read. 75 pictures: Karloff, Lugosi, Lang, Bradbury, Bloch, Chaney, Harryhausen. #21226/$2.98



RARE FM BACK ISSUES

FAMOUS MONSTERS #10: Monster news of year! Flash Gordon & other Sci-Fi "Phantom of the Opera" Plus Much more. Incredible reading and photos! $12.50

FAMOUS MONSTERS #19: Super large issue! One of biggest ever Dinosaurs. Tales of Terror. Exclusive photographs! Well worth owning a copy or 2! $2.0.50



FAMOUS MONSTERS '64 YEARBOOK Lon Chaney's "Mr. Monster!" Plus Lon Chaney Jr. Fright Films! The House of Usher Ghouls An exciting edition! $2.0.50

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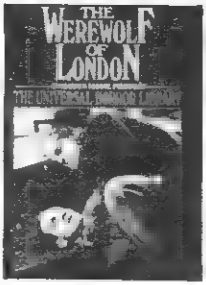
Each volume includes over 25 stills!



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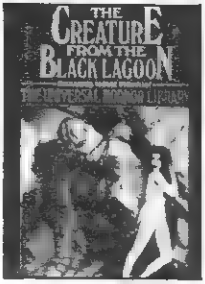

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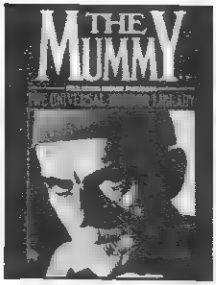

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THE BRIDE OF FRANKENSTEIN The monster haunts his creator till he agrees to make him a mate. With movie photos! #21272/$1.25

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8" ACTION DOLL

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Gigantic full-color 44" x 30" puzzle of the hero ape, Galen Twenty-four mammoth pieces fit together to create a portrait on heavy-duty cardboard This puzzle also comes with a set of delux mounting strips to turn your puzzle into a wall poster. GALEN PUZZLE! #2694/$4.50

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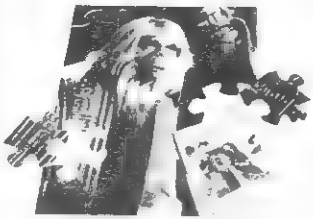

It's a puzzle! It's a poster! It's a portrait in full-color of the scientist ape, Dr. Zaius. A giant 44" x 30" puzzle with 24 large, pieces printed on heavy duty cardboard. ZAIUS PUZZLE! #2693/$4.50

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Full color 100 + pieces. 14"x10" Choose from 2 different ape scenes. Each is packed in a sturdy tin, with a color photo of the puzzle.

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No messy glue just snap together the molded plastic parts!

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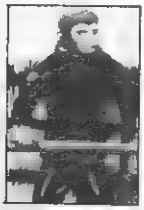

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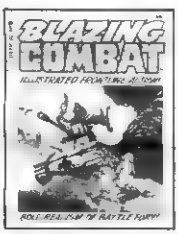

Bold realism of battle fury! Wood! Severin! Morrow! Others! Collector's classic. Goodwin war tales! #1504 BLAZING COMBAT #4 $5.00

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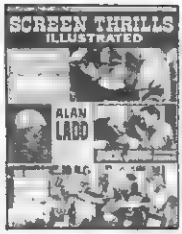

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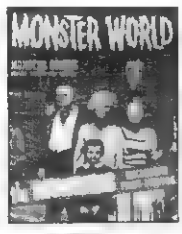

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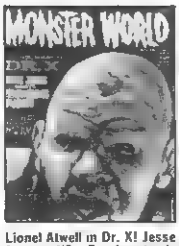

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C-3 PO MASK

C3PO MASK! Full over the head hand painted gleaming gold rubber mask of C3PO! #25005/ $26.95

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DARTH VADER MASK

DARTH VADER MASK! Shiny black rubber full-helmet/mask of the evil Jedai! #25008/ $43.95

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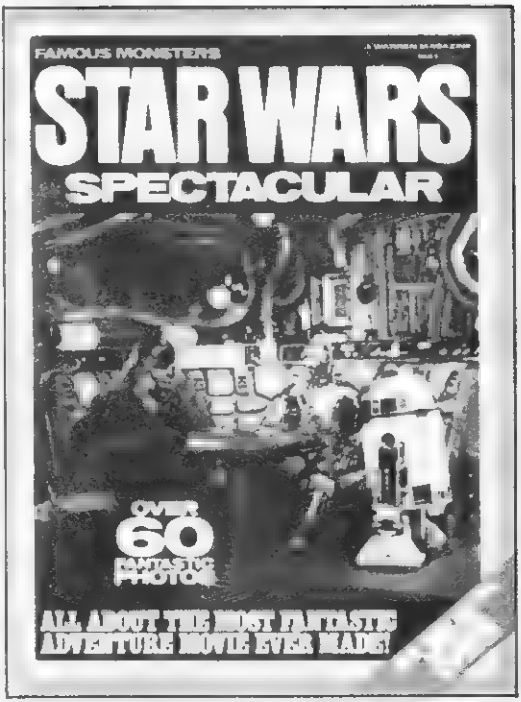
A GALAXY OF STAR WARS ITEMS...

STAR WARS SPECTACULAR A FAMOUS MONSTERS MAGAZINE



FAMOUS MONSTERS STAR WARS SPECTACULAR 50 pages of information-filled articles! 60 exciting photos! Features on the cast, special effects, robots, story, in an 8½"x11" format. #SW1/$2.25

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12 fantastic 9½"x13" full color movie photos of Darth Vader, Luke, R2-D2, Han & Chewy, Ben, Leia & the rest, 1 a month for '78 plus a giant-sized 13" x 24" centerfold poster of C-3PO, the gleaming gold robot, are yours in the fabulous Star Wars '78 calendar! A must! #26027/$4.95

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Full-color 6" x 9 1/2" Fighters #26025/$1.25

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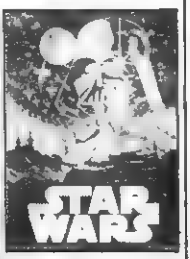

STAR WARS "THE SWORD" IRON-ON
Full-color 6" x 9 1/8" Iron-on features Luke & sword #26024/$1.25

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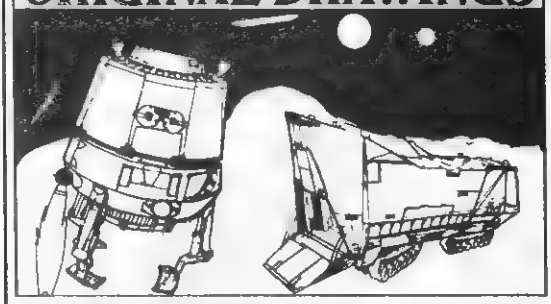

STAR WARS SKETCHBOOK & ORIGINAL DRAWINGS 65 working sketches of models for STAR WARS.Death Star, fighters, etc. Compiled by film's designer. #26028/$4.95

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STAR WARS PORTFOLIO OF PAINTINGS Giant-sized 11"x14" portfolio of 21 paintings by Ralph McQuarrie that provided inspiration for STAR WARS. #26029/$7.95

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The Force
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Darth Vader
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Darth Vader
#26046/$1.00

The Force
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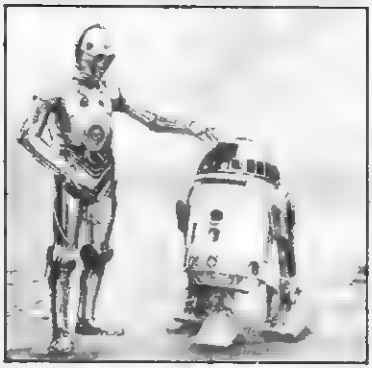

STORY OF STAR WARS RECORD Over 50 minutes of stereo narration. 16-page color film book! #2389/$7.95

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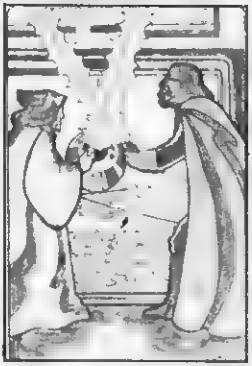

STAR WARS POSTERS TO PAINT, HANG 5 15"x23" posters. #26038/$5.95

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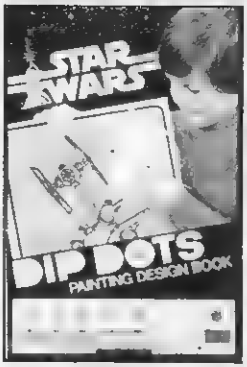

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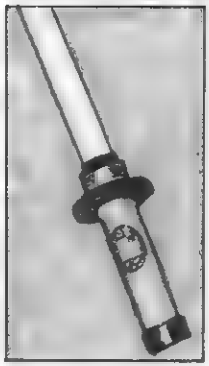

FORCE BEAM Simulated "laser sword" powered by 2 D-cell batteries, not included. #26041/$7.95, 2 for $14.95

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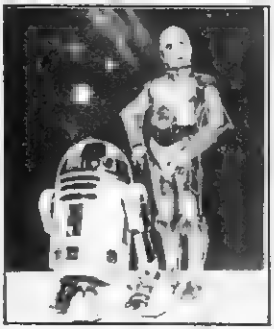

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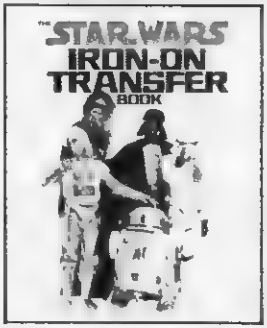

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STAR WARS POSTER ART 2 17½"x22" posters to color. 6 pens. #26036/$4.25

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light years ahead of their time

STAR WARS FLYING MODEL ROCKETRY

STAR WARS FLYING MODEL ROCKETRY OUTFIT Not for those under 12. Battery & glue not included. #24201 /$12.95

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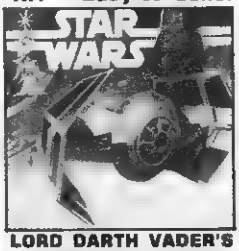
LORD DARTH VADER COSTUME & MASK Wear the hood, cape & mask of the insidious Lord of Sith. Made of vinyl and one size will fit all ages. A must! #26048/$4.95

R2-D2 MODEL KIT Easy-to-build.

R2-D2 MODEL KIT Easy to build. 6" high with moveable head & legs. Paint & glue are not included. #24197/$4.50

DARTH VADER'S TIE FIGHTER MODEL KIT Easy-to-build.

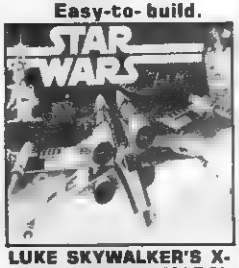


LORD DARTH VADER'S TIE FIGHTER MODEL KIT Easy to assemble. 6¾" long with a 7½" wingspan! No paint or glue included. Highly detailed plastic model kit! #24200/$5.50

C-3PO MODEL KIT Easy-to-build.

C-3PO MODEL KIT Easy to build. 10" high. His body tilts. Arms move. Paint & glue are not included. #24198/$4.50

X-WING FIGHTER MODEL KIT Easy-to-build.

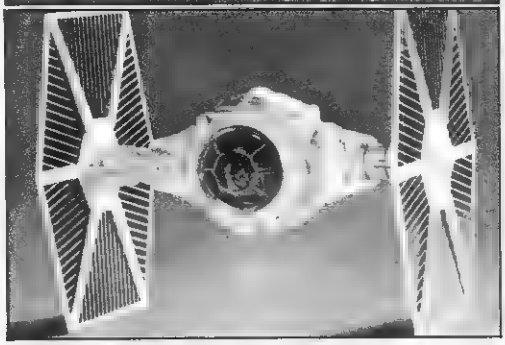


LUKE SKYWALKER'S X-WING FIGHTER MODEL KIT 12" from nose to rear. 10" wingspan. Easy-to-build. Glue & paint not included. Sleek & savage! #24199/$5.50

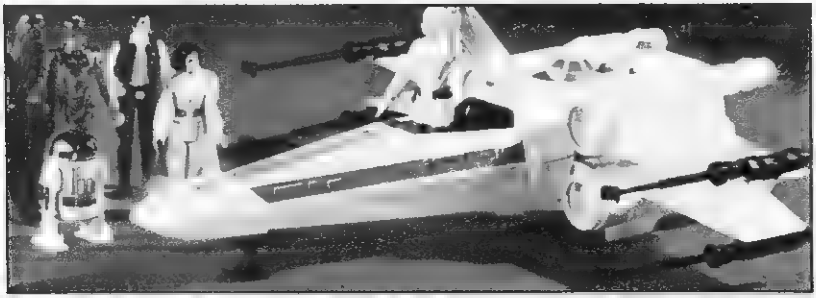
LUKE SKYWALKERS EXCITING LANDSPEEDER VEHICLE Comes assembled. 9-½" long. 3"high.

LUKE SKYWALKERS EXCITING LANDSPEEDER VEHICLE Comes assembled. 9-½" long. 3"high. Non-moving position & floating ride on spring-loaded wheels. Release button opens hood & storage hatch. Action figures not included.#24187/$7.50.

TIE FIGHTER SPACE CRAFT Comes assembled. 14" long, 12" high, 3" wide.



TIE FIGHTER SPACE CRAFT, used by Vader. Comes assembled. 14" long, 12" high, 3" wide. Moveable seats & hatch. Flashing "laser" cannon. "Laser" sound. 2 AA batteries and action figure not included. #24186/$15.95



X-WING FIGHTER 9" long x 9" wide. Already fully assembled.

X-WING FIGHTER 9" long x 9" wide. Already fully assembled. Wings move, lights flash and canopy opens to accept Action Figures. R2-D2 head in rear as permanent navigator. Ready for combat in space! #24185/$15.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

STAR WARS

Action Figures

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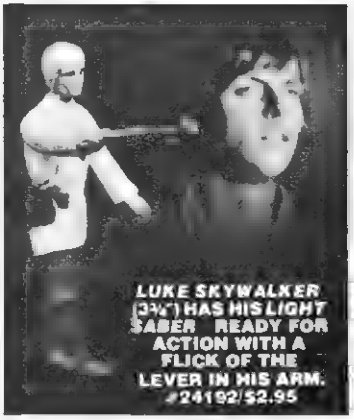
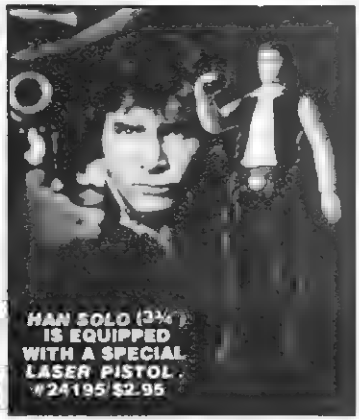
Nine exciting action figures, all in their authentic STAR WARS costumes. All have movable arms and legs designed for action poses. Set up a tabletop STAR WARS!

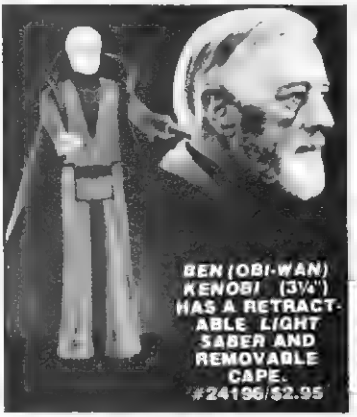


LUKE SKYWALKER (3¾") HAS HIS *LIGHT SABER* READY FOR ACTION WITH A FLICK OF THE LEVER IN HIS ARM. #24192/$2.95

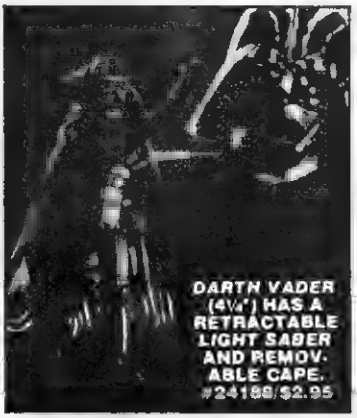
PRINCESS LEIA ORGANA (3½") HAS A REMOVABLE CAPE AND HER OWN *LASER PISTOL*. #24194/$2.95



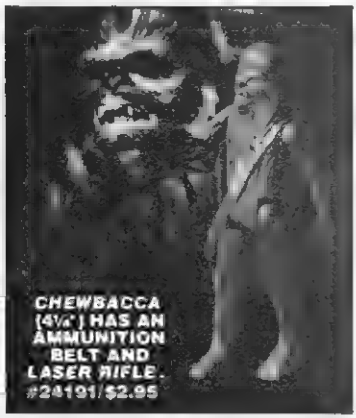
HAN SOLO (3¾") IS EQUIPPED WITH A SPECIAL *LASER PISTOL*. #24195/$2.95



BEN (OBI-WAN) KENOBI (3¼") HAS A RETRACTABLE *LIGHT SABER* AND REMOVABLE CAPE. #24196/$2.95

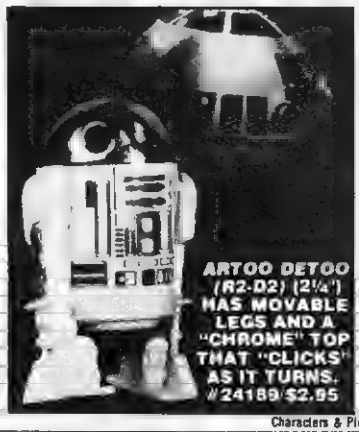


DARTH VADER (4¼") HAS A RETRACTABLE *LIGHT SABER* AND REMOVABLE CAPE. #24188/$2.95

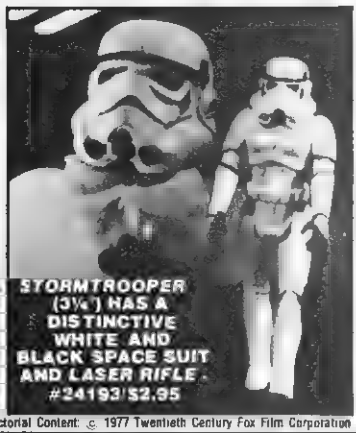


CHEWBACCA (4¼") HAS AN AMMUNITION BELT AND *LASER RIFLE*. #24191/$2.95

SEE THREEPIO (C-3PO) (3¾") IS A BRILLIANT GOLD COLOR AND IS ARTICULATED AT THE SHOULDERS AND HIPS. #24190/$2.95



ARTOO DETOO (R2-D2) (2¼") HAS MOVABLE LEGS AND A "CHROME" TOP THAT "CLICKS" AS IT TURNS. #24189/$2.95



STORMTROOPER (3¼") HAS A DISTINCTIVE WHITE AND BLACK SPACE SUIT AND *LASER RIFLE*. #24193/$2.95

Characters & Pictorial Content: © 1977 Twentieth Century Fox Film Corporation

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GRAVEYARD EXAMINER

CREATURE FEATURES

FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

WHAT'S YOUR DINOSCORE?

Below are 32 words. Using each word only once, come up with the titles of eleven films featuring dinosaurs. Note: when the word the appears, it is in the middle and not at the beginning of a title.

LAND / ISLAND / VALLEY / OF / WORLD / SON / CENTER / RULED / UNKNOWN / GWANGI / LOST / ANIMAL / LOST / DINOSAUR / KING / WHEN / JOURNEY / THE / OF / CONTINENT / KONG / EARTH / WORLD / KONG / OF / TO / EARTH / THE / UNKNOWN / DINOSAURS / THE / KING

Photo by Jeff Rovin

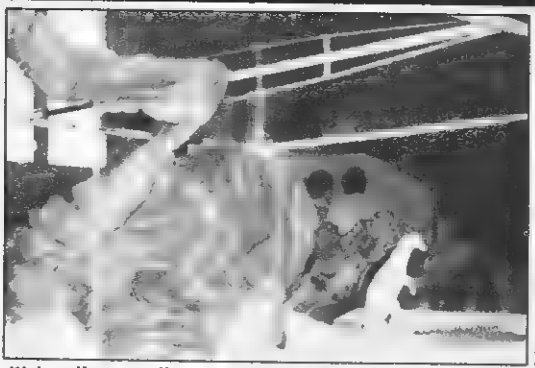
Ray Harryhausen [illegible] Golden Voyage of Sinbad. For those of you new to the films of Ray Harryhausen, Ray builds these models so that they will hold any position into which they are placed. Then he exposes them one frame of film at a time, making microscopic movements of the figurine between exposures. The monster is later combined with living actors and made to appear gargantuan through a process known as Dynarama.

CLASSICREATURES

Whenever great works of fantasy literature are made into motion pictures, actors are called upon to play characters that are well known to millions. Below are ten such characters and the actors who played them—all in code. To decipher the names, substitute one letter for another. Example: wherever the letter L appears, replace it with an S.

actor	role
XCTOMR SPABCOL	ZCSYCZ QYZZMXCT
BCTJCTA ZIS	UPHAPMR RCSI
UBTMLAIHBCT ZCC	KTPUYZP
LHCRUCT ATPUE	KIUAIT VCWEZZ
TIR CZE	KIU LPXPQC
UZPYKC TPMRCL	ABC MRXMLMJZC SPR
JYTA ZPRUPLACT	KIUAIT SITCPY
AIRE TPRKPZZ	KIUAIT ZPI
OPZZPUC JCCTE	HTINCLLIT UBPZZCRQCT
UIZMR UZMXC	JPTIR NTPRWCRLACMR

SPEAKING OF MUMMIES...



We've all seen Hollywood's version of the Mummy, but here are some *real-life* specimens! Top is the mummified remains of a pre-historic *trachodon*. When the dinosaur died, the sun baked and preserved its skin so that we know exactly what the animal looked like! This creature is on display at the American Museum of Natural History in New York. Below, is a centuries-old man whose remains are on display in the British Museum in London.

Photo by Jeff Rovin

MONSTERS OF THE MONTH

Photo by Jeff Rovin

FOUR LETTER WORDS

Can you answer questions one through ten by changing only one letter in each successive answer? We've started you off . . .

1. Karloff's classic film The Walking DEAD
2. What you do with Stoker's Dracula
3. He played Hammer's werewolf
4. The monster dies in the final
5. Spaceships must stay on an even
6. He played James Bond's Jaws
7. What a monster often does
8. The House on Haunted _____
9. The Monster from Green _____
10. What Quasimodo rang

MONSTERS IN HIDING

Below are 10 sentences. In each sentence we've hidden the consecutive letters of the name of a famous movie monster. Example: Beware of low-lurking crabmonsters [blob]. To help you, we've given the year in which the monster made its scream debut. Note: the message of the sentence has no bearing on the identity of the hidden monster.

[1932[Makeup made monsters of many actors.
[1957] Run from Dante's Inferno!
[1956] Go and see the space zoo filled with aliens.
[1961] A God in his world, King Kong died in ours.
[1962] Reptiles like curdling your skin.
[1961] The killer from London gave me a scare!
[1969] A gruesome wolfman gives me chills.
[1922] No sane fellow runs at sundown.
[1961] Many old thespians portrayed monsters.
[1954] Charlton Heston was astronaut Taylor in the Ape films.

ANSWERS

WHAT'S YOUR DINOSCORE

LAND UNKNOWN, UNKNOWN ISLAND, VALLEY OF GWANGI, LOST WORLD, ANIMAL WORLD, LOST CONTINENT, KING DINOSAUR, KING KONG, SON OF KONG, WHEN DINOSAURS RULED THE EARTH, JOURNEY TO THE CENTER OF THE EARTH

CLASSICREATURES

Kerwin Mathews–Lemuel Gulliver
Herbert Lom–Captain Memo
Christopher Lee–Dracula
Spencer Tracy–Doctor Jekyll
Ron Ely–Doc Savage
Claude Raines–The Invisible Man
Bert Lancaster–Doctor Moreau
Tony Randall–Doctor Lao
Wallace Beery–Professor Challenger
Colin Clive- Baron Frankenstein

MONSTERS IN HIDING

Makeup made monsters of many actors. (Mummy)
Run from Dante's Inferno! (Rodan)
Go and see the space zoo filled with aliens. (Godzilla)
A God in his world, King Kong died in ours. (Gorgo)
Reptiles like curdling your skin. (Reptilicus)
The killer from London gave me a scare! (Konga)
A gruesome wolfman gives me chills. (Gwangi)
No sane fellow runs at sundown. (Nosferatu)
Many old thespians portrayed monsters. (Mothra)
Charlton Heston was astronaut Taylor in the Ape films. (Creature)

FOUR LETTER WORDS

DEAD
BLAD
REED
REEL
KEEL
KIEL
KILL
HILL
HILL
HILL

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FAMOUS MONSTERS-143

COMING ATTRACTIONS

Uncalming Distractions

IN THE NEXT 2 or 3 Issues You Will See & Read About:

THE UNDYING MONSTER (Werewolfilm)
THE MUMMY (The End of Im-ho-tep)
"STITCHER OF LIMBS, STAKER OF HEARTS" (A Peter Cushing Feature)
THE CAT & THE CANARY (An Obituary)
DOUBLE TROUBLE (Deborah Falen)
THE FAN OF A THOUSAND FACES
DEAR DRACULA (Randy Palmer)
KING BORIS (Ronald N. Waite)
QUEEN OF THE MONSTER-MAKERS
A GODZILLA FEATURE (Reiko Edmonds)
Issue #150 Is Coming!

BRIGHT LIGHT NO FRIGHT FOR BARRY

An Orange Light, Bright as the Sun, turns Night into Day as Little Barry finds Nothing Scary about the Beckoning Aliens he senses are Outside inviting him to Come & Play.

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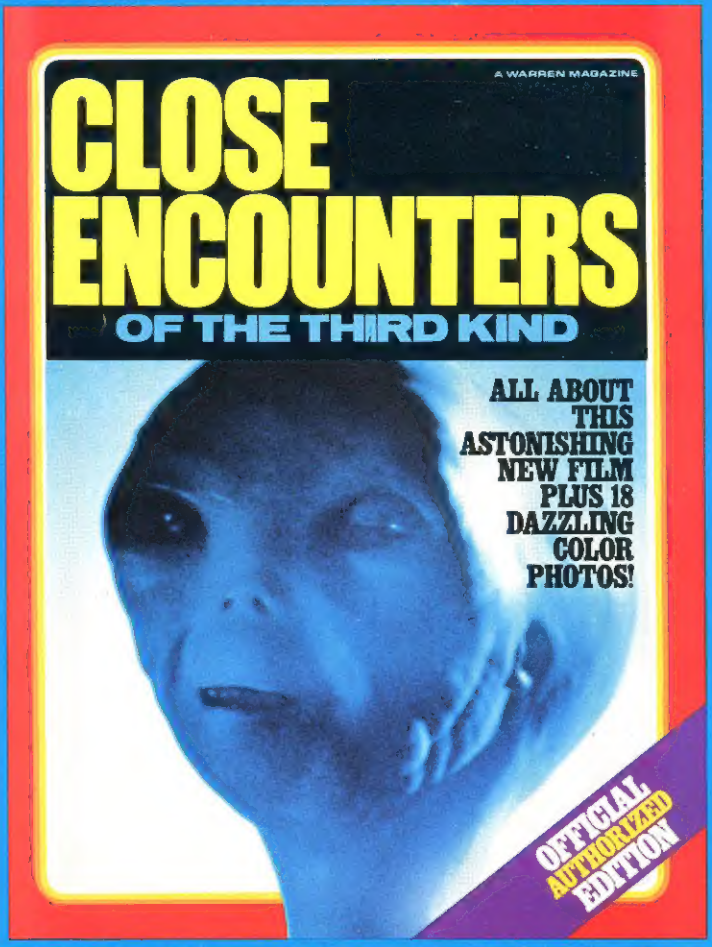

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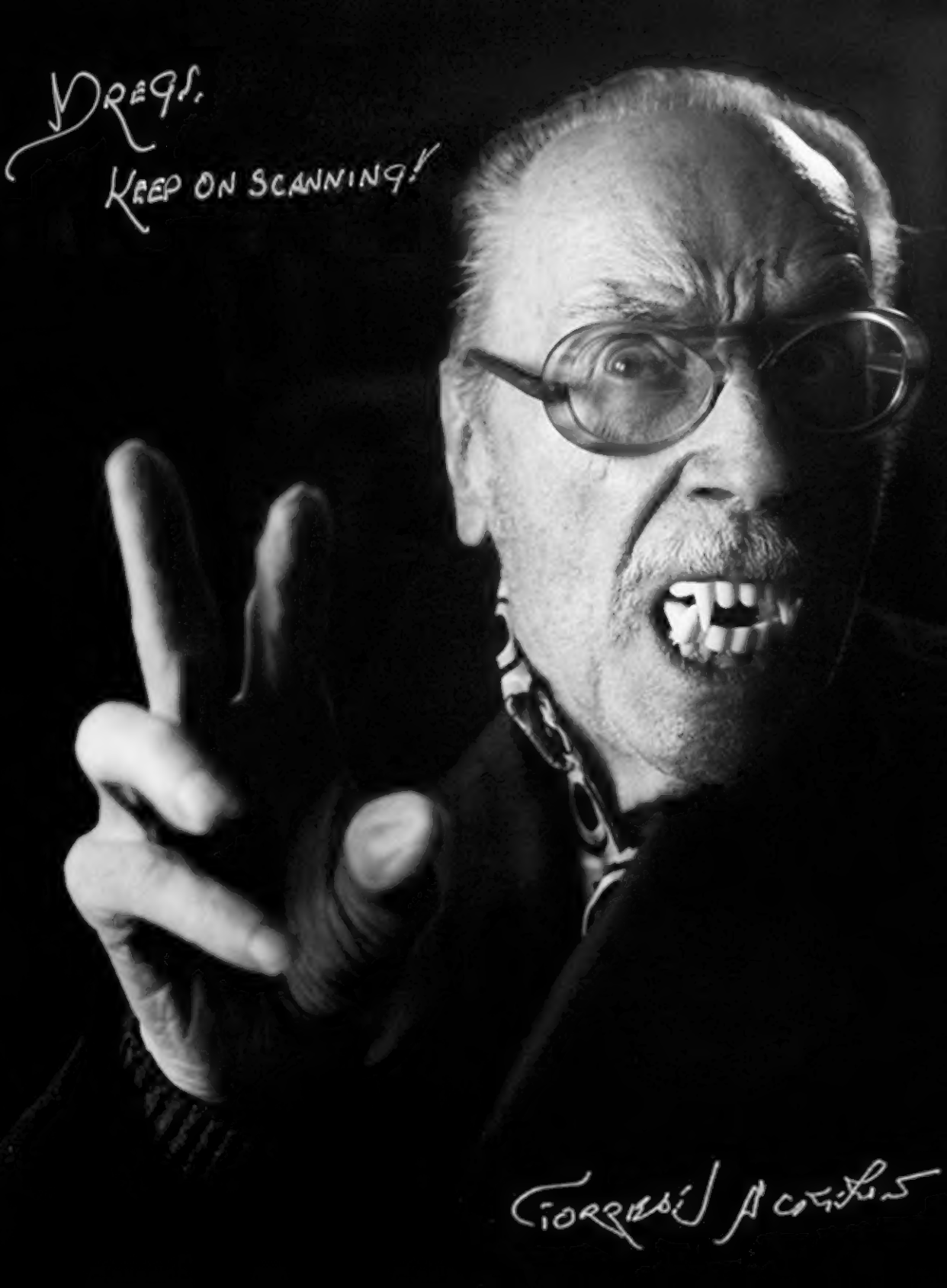
Dregs,
Keep on scanning!